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THE MIRROR

LOUIS R. REID, Managing Editor

State Senate Votes For Sunday Films—Americans and Canadians Unite—Spain Takes Place of France—Exhibitors Ban Word "League"—Playhouse as Memorial to Soldiers is Plan of General O'Ryan

MOTION PICTURE skies are brightening. Legislators in Eastern states are approving of measures providing for Sunday films. New York senators and New Jersey assemblymen lead in the triumphal march of liberalism. Will Ohio and Pennsylvania lawmakers fall in line? There is reason to believe so, judging from the manner in which legislative action is carried on throughout the country. Organization has accomplished much at the State capitals before. And the combination of film forces—exhibitors, manufacturers and prominent people who could not be identified in a partisan way with the pro-Sunday film agitation—gave the movement the necessary impetus in this state. The result is six votes to the good in the Senate.

• • •

THE frenzied life of the press agent may continue in all its glowing show of superlatives. Governor Bamberger of Utah has vetoed the bill designed against false or misleading advertisements on the ground that it is freak legislation. For a time disaster loomed ahead for the press agent who would dare cross the Utah border with bulletins which might possess too much illusion.

• • •

THOSE who are assiduously trying to create differences between Canadians and Americans in the motion picture arena will find their efforts of little avail in the Northwestern part of the Dominion. In Calgary and Edmonton an alliance has been formed of both Canadians and Americans which will proceed to make pictures—and profits—with no attention paid to nationality.

• • •

"THE CENSORS CENSORED" should be the title of a new Goldwyn comedy. Pennsylvania justice has meted out a sharp rebuke to the official "thou shalt nots" of the screen world of that state. The censors had refused to allow the public showing of "The Brand" on the ground that the story was immoral. The court described their action as arbitrary and oppressive and ordered them to approve the picture.

• • •

EXIT France, enter Spain. New York's theatrical life is not complete without an international aspect. Monsieur Copeau and his players no sooner leave the Theatre du Vieux Colombier, otherwise known as the Garrick, for Paris than Signor Noriega is straightway on the job at the Park. And with a program which calls for opera, operetta, comic opera, lyric and orchestral music, comedy and drama, to say nothing of the fascinating fandango. The last Spanish season at the Park under the direction of the late Joachim Valverde was very prosperous. The novelty, the spirit and the general excellence of his presentations exerted a wide appeal which Carl Van Vechten and Louis Sherwin helped to spread.

• • •

WITH the passing of Kenneth MacGowan and Ralph Block to the publicity and advertising departments of Goldwyn a precedent is established for the entrance of Brander Matthews as a scenario writer for Mack Sennett, of John Corbin as press representative for the Fox Film Company and Walter Pritchard Eaton as advertising manager for Douglas Fairbanks.

• • •

THE word "league" may possess a political value today but it no longer has any significance when applied to the film world. The Motion Picture Exhibitors' League of America will henceforth be known as the Motion Picture Exhibitors of America. What is a mere league between friends when harmony has been captured, anyhow?

• • •

THE Hippodrome anniversary next Saturday—the fourteenth so far celebrated—assumes the importance of something more than a showman's holiday. It calls attention not only to a worthy and popular institution, the nearest thing to a people's playhouse, perhaps, we have in this man's republic, but it also focusses attention on the fact that one, C. B. Dillingham, taking over the property the first year of the war, can sit back after four strenuous years' experience with it and contemplate the successful issue of his managerial efforts. The Hippodrome may have been a reasonably hefty white elephant on the hands of its owners. If it was, Dillingham has changed it to a lightsome gazelle capering over a carpet of profits.

• • •

IT was Major-General John J. O'Ryan who first encouraged the actors of the Twenty-seventh Division to get together and stage a soldier show. This was while the division was being formed at Spartenburg, S. C., and "You Know Me, Al," was the result. Now, the Major-General comes forward with another suggestion—that if the people wish to erect a memorial to his heroic command that they build and endow a municipal playhouse in their honor—"something living, possessing a soul, rather than something stony and dead." It is a happy and a practical suggestion. Such a memorial would live longer in the memories of the men and their families, and their families' families after them, than a forest of cold gray shafts.

• • •

THAT Mrs. Fiske had a good time at the dinner the notables of the Arts and Sciences gave her Sunday night was indicated by the brightness of her speech and the joy with which she recalled one of the romantic episodes of her youth—that in which David Belasco and the late Charles Frohman met at her stage door, each armed with a bouquet and an intention of pressing his suit, and there fought for the right of priority. Was there, we wonder, a contract contained in either of those bouquets?

• • •

QUITE a remarkable record is that just completed by "Redemption" at the Plymouth Theater. When the Tolstoy play was first produced, for all the praise it received from the reviewers, few expected it would run over six or eight weeks, and the first week's business indicated that this judgment was correct. But soon the business began to mend, with the result that a total of 236 performances were given, to average weekly receipts of over $10,000, reaching $15,000 on one occasion, and closing last week to $12,930. Many written requests were sent to Arthur Hopkins asking that he promise a revival of the play early next season.

DRAMATIC MIRROR
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CLYDE A. GORDON, *Vice-President.*
Vol. LXXX, No. 2104. $4 a year.
APRIL 15, 1919
H. J. REDFIELD, *Secretary.*
LOS ANGELES, Wright Callender Bldg., E. A. BARRYMORE.
Entered as second-class matter January 26, 1899, at the Post Office at New York, N. Y., under the act of March 3, 1879. *Copyrighted 1919.*

OH, FOR THE CHORUS GIRL'S LIFE—IN PRINT

BY LOUIS R. REID

She Should Take Up Autobiography—Her Notes and Reminiscences from Caligula to Cohan Would Make Good Reading Throughout a Show-Hungry Nation

IT is the age of autobiography—in the theater. There seems to come a time in the life of every actor or actress of renown when he or she takes up the well-filled Waterman and proceeds to record the activities of a crowded career. Look about you! In nearly every periodical direction you notice the life of some noted player, or manager, or other personality being set down with a wealth of anecdote and adventure as it concerns the tortuous trail to the Rolls-Royce and the country place.

Chorus Girl as a Subject

AND the subject in every case is the author. But though your search may be as exhaustive as an Overman committeeman you will fail to find any biographical ecstasy on the part of the chorus girl. It is deeply to be regretted. With a subject far more interesting, as any back-home visitor to the "Follies" or the Winter Garden will testify, the chorus girl should break away from her traditional modesty and aloofness and seek the just rewards of reading-room recognition that are due her.

Perhaps this humble article will furnish the necessary inspiration to some enterprising spirit of the tout ensemble who, under the symbol of Curtis, Hearst, Munsey or other publicity wielder, will relate her life "behind the beyond" as Channing Pollock once called the stage.

Imagine Dottie De Oro in Print

LET us suppose Dottie De Oro, a composite chorus girl of the forces of Drs. Ziegfeld, Shubert and Dillingham has been approached by the magazine scouts who are alleged ever to be on watch for the diamond mines of good reading and that she has been persuaded to affix her name to a contract calling for 75,000 mere words about her life. What a startling effect such an announcement would make in men's clubs from New York to San Francisco, on the particular part of the campuses where sophomores gather, in the drug stores throughout the country where deaconesque visitors to the Great White Way congregate! With what avidity would such a bulletin be discussed and what spirit of the joy of living would the exciting serial inculcate! Such a piece of literature might prove the balance wheel in a world oppressed with heavy thinking.

Obviously it would be vain to record here in detail such a teeming life as Dottie has lived. But a few snatches of autobiographical notes which would probably be included in her work, if truthfulness were her aim, can be set down. Very well. Let Dottie come forward with her revelations—in part, and in her own way.

Tells of Her Beginning

"I HAD always wanted to be a chorus girl. A plan for smiling prettily at people and keeping step to all kinds of Saturday-night-bandconcert music while walking up and down the streets of my home town probably influenced me in my decision. Such traits still dominate my character as stage directors have often told me.

"An engagement as one of the dancing girls in the court of Caligula in those darling old Roman nights was the starting point of my career. And oh what nights were they, my countrymen and women! What appreciative audiences, though the jokes in our *comedias musicas* were confined chiefly to mothers-in-law and wives! There were no critics but Caligula and he owned the show. A man of many baths, his aim was cleanliness even in his entertainments. It was his influence in this direction which has guided me since in selecting only those attractions which will please both crowns and Comstocks.

"It was during those days with Caligula's productions that I made the first use of the famous line 'Here Comes the King,' uttering it spontaneously as I observed His Majesty enter the auditorium one night. That line has been in use from Caligula to Cohan and still shows no signs of decay.

"I applied myself diligently to my work with the result that my name became known throughout the Empire. But I refuse to be identified in any way with the early end of Caligula's reign. Portugal may go down in a press agent's history as the scene of the tumble of royalty largely through the influence of a chorus girl, but never Rome in 37-41 A. D. Caligula simply would produce musical comedy and consequently had to pay the penalty. Incredible taxes upon his subjects to support his enterprises finished him.

"Triumphant as my career had been I had to undergo severe trials and tribulations in order to make my living. I stayed on in Rome until the end of the Empire, though my existence as a chorus girl was precarious.

Happy When Rome Fell

"Perhaps, I was glad when the crash came and the map of Europe was again made over. Strange when I think about it that I and my kind seem to flourish greatest just before a revolution. It was so in Babylon. It was so in Rome. It was so in France under the Louis'.

"However, I am digressing from my reminiscences.

"I remember with special pride my appearance as a spear carrier in one or two pageant dramas by a man who some of my friends said was named Bacon, but who preferred to write under the more attractive name of Shakespeare. To one of my worldly knowledge such a fact was immaterial. All I know is that the man was there, as we on Broadway say. He knew everything there was to know of human nature. And what a worker!

"I recall asking him one day why he labored so hard. He replied, 'Dottie, it were well that I some day would hence in peace and plenty to a little country place up Stratford way. It were well that it were done quickly before I grow too old to enjoy it. Get me, Dottie!'

Met Many Interesting People

"I HAVE met many interesting people during my time. I remember a friendly nod from Henry VIII. I recall a smile from Louis Quince in the Theatre des Fashions et Folies in Paris where I was playing at the time. Kings and statesmen and Pittsburgh millionaires have all come within my gracious presence. But I have kept the even soprano of my way with charity for all and malice toward none except the manager who refuses to pay me during eight weeks of rehearsals.

"I did not cross the Atlantic until after P. T. Barnum had become known as the super-showman of the world. I figured that any country that could produce a Barnum was the place for me. Here my rise has been commensurate with my ability. I have risen to the top of the New Amsterdam Theater and I have long held a conspicuous place in the ranks of the greatest magnet in the American theater of today—the chorus girl. With the aid of resourceful press agents I have kept myself in the public eye. I have indulged—in the newspapers—in champagne baths; I have lost jewels by the ton, I have been reported engaged to six counts, four dukes, two clergymen, one Mormon, one professor of dramatic literature, three billionaires and twenty common or garden millionaires.

Life Has Had Its Hardships

NATURALLY life has not been entirely a bed of roses. I have played one-night stands in the South. I have had to listen to jokes about Walla Walla, Hoboken and Keokuk. I have had engagements in scores of musical plays which had died early deaths as farces. I have had to resort to rickety taxicabs when my limousine has been laid up. I have had to ignore the witless shouts of callous college boys in stage boxes.

"But I would not exchange places with any so-called star. Stars are known to fall at times owing to overcrowding but the place of the chorus girl is secure until, of course, the film magnate stretches out a golden contract.

"I wonder sometimes in my serious moments what the future has in store for the chorus girl. Perhaps, unionization, minimum wage laws, prohibition of smiles, ordinances against tights—who can tell. We are living in feverish days.

"But I—well I, for one, in this great life shall not weaken."

JOHN BARRYMORE

Now Starring in "The Test of Honor"—Paramount

THE PLAY WORLD AND ITS PEOPLE

NEW TAX OF ADVANTAGE TO PLAYGOERS AND PRODUCERS

Among Changes in Law Is One Exempting Men in Uniform from Paying Any Revenue on Passes —Children Under Twelve Subject to Levy

THE new war tax law of 1919 is now operative and the old rates of 10 per cent of the price printed on the face of each ticket continues in force. The defeat of the proposed tax increase on amusement admissions is a source of delight with both public and managers.

The few minor changes in this year's statute dealt with the cheaper motion picture theatres and agencies who sell theatre tickets either at an increase rate or at cut-rates. These pay a higher tribute to the Government than formerly.

One of the most important exceptions in the law, and which differs from the original theatre tax, deals with soldiers and sailors in uniform. No tax whatever is required upon passes to men in uniform, and "where a theater issues a special ticket for soldiers and sailors in the service and in uniform," at prices less than the regular price charged the public for such seats, the tax to be collected on such soldiers' and sailors' tickets is one cent on each ten cents or fraction thereof actually charged for such ticket.

This new ruling, under which the Treasury Department forfeits its revenue on the amusement tickets used by men in the service and still in uniform, will save a substantial amount for various organizations who have looked after the entertainment of soldiers and sailors in New York, and for the theatres themselves where the boys of our returning divisions are provided with amusement as the guests of the management.

The finance committee of the Senate and House agreed that it was an injustice to expect the theatres to provide the soldiers and sailors with amusement gratuitously and pay a war tax in addition.

The deficit caused by this exception will be made up by the children under 12, who will now pay the full tax the same as adults.

TREE'S SON TO STAGE PRODUCTIONS HERE

Claude Beerbohm Plans to Be Active on Broadway

Claude Herbert Beerbohm, son of the late Sir Herbert Tree, has decided to become an American citizen and a Broadway theatrical producer, with his professional activities simultaneously operative in London and New York.

"I've come here to make my home in New York," said Mr. Beerbohm. "I will spend a month or two in London every year, but this shall be my home. The climate, the people and the theatrical conditions here suit me. Broadly speaking, I will give American productions to the best new plays by British playwrights, and, as the occasion offers, I will send good plays by American authors to London.

. . .

Seeks to Enjoin Production of "Daddies"

Harry O. Davis of Los Angeles, author of "The Little Belgian," has started an action in the United States District Court to enjoin the further presentation of "Daddies" unless he is awarded a share in its financial and artistic returns.

. . .

"Girl Behind Gun" Failed to Draw in Chicago

"The Girl Behind the Gun" did not take well in Chicago. It is said that the price of $2.50 for the best seats was partly responsible for the poor business.

. . .

McGrue Inherits Fortune

Roi Cooper Megrue, playwright, was the sole beneficiary under the will of his aunt, Mrs. Ida L. Olmstead, whose estate was appraised at $77,047, most of which was in stocks and bonds.

Slocum to Produce

John P. Slocum is to try the Broadway producing game soon. He is preparing to stage a new comic opera entitled "The Lady in Red," and expects to offer it in New York for a summer engagement. The book and lyrics are by Anne Caldwell, writer of "Chin Chin" and other Dillingham successes, and the music has been furnished by Robert Winterburg.

UTAH GOVERNOR VETOES AD. BILL

Executive Regards Measure as Freak Legislation

The bill introduced by Representative F. E. Morris of Salt Lake and passed by the Utah legislature at its recent session, prohibiting false or misleading statements in amusement and other forms of advertising, has been vetoed by Governor Simon Bamberger, on the ground that it is freak legislation.

The bill provided that press agents and other advertisers should tell the truth—and nothing but. In vetoing the bill the Governor made the following comment:

"If some of the new provisions in the bill are interpreted liberally it appears to be little, if any, improvement over the law now in effect; if those same provisions are interpreted literally. I am of the opinion that the bill is so drastic as to border on radicalism insofar as the local situation is concerned, making possible and probable persecution instead of justice.

"The law which this bill seeks to amend has been on our statute books since 1913, and so far as I am informed, no attempt has been made to enforce it. I do not know of a single charge having been filed under it. A careful survey of the bill leads me to believe that the intent is to make the law as nearly as possible self-executing. However, no law is worth the paper on which it is written unless it is enforced, but a law drafted along such extreme lines as to make it in effect self-executing must necessarily be of such a drastic character as to pave the way to persecution. Laws of such a nature well may be termed freakish, except where extraordinary conditions prevail, and I am strongly opposed to freak legislation."

. . .

Bessie Abott's Estate Valued at $150,000

The estate of Bessie Abott, the opera singer who died February 9, is said to amount to slightly more than $150,000. Of this, about $87,000 is in real estate.

THE BROADWAY TIME TABLE

FOR WEEK ENDING APRIL 12

Theater	Play	What It Is	No. of Times
Astor	East Is West	*Fay Bainter's charm is refreshing*	126
Belasco	Tiger, Tiger	*Beginning last two weeks*	178
Belmont	The Bergomaster of Belgium	*Maeterlinck as a realist*	24
Bijou	A Sleepless Night	*Another Boudoir-negligee farce*	55
Booth	The Woman in Room 13	*Enough mystery and thrills for anyone*	103
Broadhurst	39 East	*Play of N. Y. boarding house life*	16
Casino	Sometime	*Ed Wynn in a T. B. M.'s show*	232
Central	Somebody's Sweetheart	*A score of tuneful numbers*	128
Geo. M. Cohan	A Prince There Was	*Cohan as poor rich young man*	127
Comedy	Toby's Bow	*Character study of old negro*	82
Cort	The Better 'Ole	*Dramatization of Bairnsfather's cartoons*	204
Criterion	Three Wise Fools	*Has a certain amount of whimsy*	191
Eltinge	Up In Mabel's Room	*Dramatization of a chemise*	101
Empire	Dear Brutus	*Barrie treats might-have-been life*	131
44th Street	Take It From Me	*Department store set to music*	16
48th Street	Come On Charlie	*To be reviewed*	7
Fulton	Please Get Married	*Farce of the twin bed school*	64
Gaiety	Lightnin'	*Best character comedy of the year*	268
Globe	The Honor of the Family	*Skinner revives romantic drama*	32
Greenwich Village	*Hobohemia*	*Farcical satire on "The Village"*	73
Harris	The Good Bad Woman	*To be reviewed*	7
Hippodrome	Everything	*And a little bit more*	402
Hudson	Friendly Enemies	*German-Americans erase their hyphens*	379
Knickerbocker	Listen, Lester	*Another good show for the T. B. M.*	130
Liberty	Moliere	*Interesting historical play*	32
Little	Papa	*Reviewed in this issue*	8
Longacre	Three Faces East	*An evening of suspense*	274
Lyceum	Daddies	*Propaganda for war orphan adoption*	228
Lyric	The Unknown Purple	*Highly colored melodrama*	224
Maxine Elliott's	Tea for Three	*Triangle play in continental style*	237
Miller's	Mis' Nellie of N'Orleans	*Sentimental comedy a la creole*	79
Morosco	Cappy Ricks	*Dramatization of stories*	102
New Amsterdam	The Velvet Lady	*Herbert music embellishes farce*	79
Nora Bayes'	Come Along	*To be reviewed*	7
Playhouse	Forever After	*Alice Brady the star*	251
Plymouth	The Jest	*To be reviewed*	5
Princess	Oh, My Dear	*Latest example of the Oh school*	159
Republic	The Fortune Teller	*Fine performance by star*	52
Selwyn	Tumble In	*"Seven Days" musicalized*	23
Shubert	Good Morning, Judge	*Musical play English in tone*	90
39th Street	Keep It To Yourself	*Still another bridal suite farce*	122
Vanderbilt	A Little Journey	*Contrasting types in conflict*	125
Winter Garden	Monte Cristo, Jr.	*Fills the eye and ear*	65

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Addresses to the Office of the Association

The last meeting of the Council was held in the Association's rooms, 607-8 Longacre Building, March 28, 1919. The following members were present:

Messrs. Stewart and McRae (presiding), Deming, Trevor, Mitchell, Mills, de Angelis, Stevenson, Wise, Weggie, de Cordoba, Churchill, Coburn, Cope, Westley, and Miss Reed.

New members: (all through N. Y. OFFICE) Frederick Allen, Maud Andrew, Charles L. Beard, Arthur C. Burgess, Hattie Burks, Spring Byington, Craig Campbell, Harry Clarke, Si Condit, Walter Croft, Frances Demarest, Daniel J. Duffy, May Friel, Evelyn Grieg, Earl L. House, Kirnan King, Georgie Knowlton, Verne Layton, Bert LeRoy, B. Lewis, Beatrice Little, Margery Lytle, Lindsay Evelyn MacVeagh, Warren H. O'Hara, George Rand, Louis Simon, Meyer Swinse (and JUNIOR MEMBERS) Marion Lytle and Myra Murray.

It is with great pleasure that we announce the return of our President, Francis Wilson, who has been away for several months in Belleair, Florida. Mr. Wilson reports that he had a wonderful time, devoting the mornings to reading and writing, the afternoons to golf and the evenings to bridge. It was not without envy that the business staff of the A. E. A. listened to this statement, for they all have a hankering after these particular forms of diversion.

"The threatened strike of the British actors will certainly create a sensation in theatrical circles, and make the managers all over the world realize that, like most other forms of labor, the people of the theatre must be reckoned with on an equitable basis, otherwise there will be trouble. On this side of the water we do not anticipate ever having to employ such drastic measures. Our present relations with the managers are fairly satisfactory, and those causes for discontent which still exist will, we believe, be entirely eradicated before long."

The Council has decided to pursue a policy by which the managers will have to give signed contracts before the 10 days' probationary period shall have expired. The plan is, for every member to acquaint the office, by mail or otherwise, as soon as rehearsals begin, along with other information, particulars of which will be duly contained in the official letter shortly to be sent out. Then if it is learned that after a week contracts have not been exchanged, the office will inform the manager that rehearsals will not be allowed to continue until this is done. The office will undertake all the work in the matter and the members will look to it for instructions. A great many flagrant cases have been reported lately which make some such system absolutely necessary.

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"The Jest" to Open Local

Arthur Hopkins presents John and Lionel Barrymore in "The Jest," an English version of Sam Benelli's "La Cena Delle Beffe," at the Plymouth theater Wednesday night.

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Whittier's Next Ibsen Play

Robert Whittier, who recently presented Ibsen's "Ghosts" at the Longacre Theatre, is rehearsing "An Enemy of the People" as his next offering.

WHAT THE SHOWS ARE DOING ON THE ROAD

ALLENTOWN: LYRIC—Ethel Barrymore in "The Off Chance," played to a capacity house. "The Better 'Ole," with James K. Hackett as "Old Bill," delighted a full house and his support was excellent. "Frocks and Frills" finishes the week.

BATON ROUGE: ELK'S—"Chin Chin" is best musical play of the season.

CINCINNATI: LYRIC—"The Passing Show" packed 'em into the theater at every performance, and there was an extra matinee April 4.

CLEVELAND: OPERA HOUSE—Julian Eltinge presented himself in "His Night at the Club" at the Opera House this week, the best show he has ever brought to this city. Many agreed, evidently, as seats were scarce all week. COLONIAL—"Seven Day's Leave" was a knock-out at the Colonial.

DETROIT: SHUBERT-GARRICK—"Oh Boy" played to capacity houses on its third return engagement to this theater. DETROIT-ON-CAMPUS—Mr. and Mrs. Sidney Drew in "Keep Her Smiling," made a return engagement here week March 30. NEW DETROIT—Julian Eltinge in "His Night at the Club," played to good audiences.

STANLEY.

INDIANAPOLIS: ENGLISH'S—Nothing more delightful has come our way this season than "The Saving Grace," perfectly acted by Cyril Maude, Laura Hope Crews, and a small cast. KIRKWOOD.

KNOXVILLE, TENN.: STAUB'S — "Oh, Lady, Lady" played to fair business March 27. O'Brien's Minstrels pleased the 28th. "Have A Heart," with an unusually good company, was here the 31st.

KRUTCH.

MICHIGAN CITY, IND.: GARDEN—The musical comedy "Pretty Baby" played to S. R. O. March 30 and 31. PHILLIPS.

MONTREAL: HIS MAJESTY'S—Montreal has its first sight of "The Better 'Ole." It is fine entertainment, capitally acted. The three leading characters are in the hands of Edmund Curney, as Old Bill, Leon Cordon as Bert, and Percy Jennings as Alf.

MOOSE JAW, SASK.: ORPHEUM—"So Long Letty," with Charlotte Greenwood as the star played to capacity.

PHILADELPHIA: ADELPHI—"Parlor, Bedroom and Bath" continues its successful run. BROAD—After several postponements, Laurette Taylor appeared in her husband's play, "Happiness," and was cordially received by local critics. CHESTNUT ST. OPERA HOUSE—"Melting of Molly" in its final week. April 6, Wm. Hodge in return engagement of "A Cure for Curables." GARRICK—"Turn to the Right" draws big houses for its second local presentation. LYRIC—Nora Bayes still doing big business in "Ladies First." FORREST—"Flo-Flo," drawing good crowds. SHUBERT—"Little Simplicity," tuneful musical show opened March 31. Cast headed by Marjorie Gateson and Walter Catlett goes over strong. COHEN.

PUNXSUTAWNEY, PA.: JEFFERSON—Cecil Spooner in "The Brat" pleased a fair sized house. "Flo Flo" followed with a clever company, far above the average road show. ROSENTHAL.

A. Douglas Leavitt, who has scored a big success in the chief comedy role in Joseph M. Gaites' "Take It From Me," at the 44th Street Theater. Bus. Rep. Lewis & Gordon, Palace Theater Bldg.

RICHMOND: ACADEMY OF MUSIC—"The Man Who Came Back" delighted large audiences. Capable acting was in evidence all through the play.

NEAL AND MCCONNELL.

ST. PAUL: METROPOLITAN—"So Long Letty," though here several times before, had a fair week. Faversham and Elliott in "Lord and Lady Algy," April 7-9. Local minstrels, 10-12. PFISTER.

SAN FRANCISCO: COLUMBIA is in its last week starring Richard Carle in "Furs and Frills." Cohan & Harris will offer "Going Up" at this house next week. Early in April "The Geisha" will be staged at the Columbia. CURRAN—"The Man That Came Back" has been the talk of the town. Kolb & Dill will return to this house April 6, in "As You Were." CASINO—"Let's Go" is running to S. R. O. BARNETT.

TORONTO: GRAND OPERA HOUSE—"The Bride Shop," very attractively gowned, made a splendid size hit. ROYAL ALEXANDRA—"Oh Boy," with Anna Wheaton and Hal Forde, played to capacity business. PRINCESS—Florence Nash in "Remnant," played to splendid attendance. DANTREE.

WASHINGTON: BELASCO—"Susan Lenox," the dramatized version of David Graham Phillips' novel, is the current week's offering. The production was staged by Oscar Eagle and the stage story was written by George V. Hobart. Mona Bruns in the title role scored an unqualified success. NATIONAL—"The Better 'Ole," Mr. and Mrs. Coburn's successful stage production of the Bairnsfather characters is the current week's attraction. James K. Hackett received a strong personal welcome in the characterization of Old Bill. POLIS—"Sinbad," with Al Jolson, attracts enormously at Poli's, where the engagement is for two weeks. GARRICK—"Business Before Pleasure" made a return visit.

WARDE.

• • •

Actor-Heroes Back from France

Two actors returned to the United States recently from France, wearing war medals that were pinned upon them by France and the United States for deeds of valor during the war. These actor heroes are Lieut. Donald Call, now playing in dramatic stock in Boston, and Corporal L. Andrew Castle, former representative of the Actors' Equity Association in Chicago.

• • •

Cort Show in Rehearsal

Iden Payne is directing the new John Cort show, in which the principal feminine role will be played by Josephine Victor. The show was placed in rehearsal Monday with a title to be decided upon this week. Mr. Cort does not plan to bring the company into New York following its out-of-town premiere.

• • •

May Irwin Closes Tour

May Irwin closed her tour abruptly Saturday night in Syracuse, with her husband, Kirt Eisfeldt, canceling all bookings which included dates in Buffalo and Cleveland. She left for Mt. Clemens, Mich., to undergo treatment for a severe attack of neuritis.

WORKMEN'S THEATER IS ESTABLISHED

Labor and Art Unite in Project to Regenerate the Theater—No Box Office

A new theatrical organization, to be known as the "Workmen's Theater," has been formed, under the auspices of the United Labor Education Committee, with headquarters at 41 Union Square. Its avowed purpose is "to regenerate the theater by infusing into it the health and strength of the masses."

The first series of performances, consisting of three plays by "international masters," will begin in August, under the direction of Richard Ordynski, B. Iden Payne and Emanuel Reicher.

A unique feature of the theater will be the absence of a box office. The charge for the series will be but $1.50 for every seat, tickets being drawn from three urns containing respectively single, two and three-group tickets.

• • •

"IOLANTHE"

Welcome Production of Gilbert and Sullivan Fairy Opera

"Iolanthe," the Gilbert and Sullivan comic fairy story opera, was sung for the first time in New York for a number of years by the Society of American Singers at the Park Theater Wednesday night. The political satire with which the work abounds increases the regret that men of the calibre of Gilbert and Sullivan are not writing for the stage today. The rhyme: "Everybody and every girl that's born into this world alive, is either a little liberal or else a little con-ser-va-tive" is particularly pertinent today. With the substitution of Republican and Democrat, and a thought or two for the Bolsheviki and Radicals, it can be made applicable to this country.

The production at the Park although containing a number of outstanding faults, is more than welcome. William Danforth was especially happy in the polysyllabic role of the Lord Chancellor. Cora Tracy displayed a contralto voice of surprising quality in the part of the seventeen-year-old mother of the twenty-five-year-old shepherd.

FRITZ TIDDEN.

• • •

"THE WRONG NUMBER"

Shuberts' Musical Comedy Opens at Stamford

An enthusiastic audience greeted the opening of the Shubert's new musical comedy, "The Wrong Number," in Stamford, Conn., on April 4. The theme of the play while hackneyed, is augmented with tuneful melodies and specialties by vaudevillians in the cast. Of these latter, Lew Cooper was the shining light, his *Gimme This—Gimme That* number in the first act forming one of the high spots of the evening. Bert Hanlon, Charles Olcott and Sam Ash also stood out conspicuously.

Edgar Smith is responsible for the book and lyrics, and the music is the work of Jacques Presbury and Charles Jules. The management has decided to go back to the original title of the production, "Oh, Uncle!" for future use.

TICKET BROKERS PUZZLED BY TAX

Haven't Word from Washington on Rules of New Law —Johnson Going to Capitol

LEGITIMATE theatrical ticket brokers of New York are still in a puzzled state of mind over the provision of the new War Tax Act of 1919, and are anxiously looking toward Washington for a clearer light on the specification that affects them.

On April 1 last the new act became effective. The main provision that concerns the theater stipulates that "in any case where a theater or any employee sells tickets to brokers or others in excess of the box-office price it must pay a tax of fifty per cent. of the excess charged. In addition any excess charged must be indelibly printed, written or stamped on the ticket under penalty of a $100 fine for each ticket not so marked."

Where tickets are sold to hotels and newsstands by brokers where not more than fifty cents premium is charged the tax on the broker is five per cent. of his charges, in addition to the regular admission tax, and the price charged by the broker.

The cut-rate ticket speculators are most concerned on the tax on all tickets sold to them by the theaters when resold per the cut-rate plan, the full tax on the face value (box-office price) of the ticket must be charged. Special tickets for children and soldiers and sailors in uniform are excepted in this provision.

Ligon Johnson, attorney for the U. M. P. A., plans another trip to Washington this week to obtain some further information upon the tax.

* * *

New Players on Broadway Score

Owing to a lack of space in last week's issue of THE MIRROR no mention was made of individual performers in "Take It from Me." The production has practically a cast of unknowns so far as Broadway is concerned. In view of this the success of A. Douglas Leavitt as a rotund efficiency expert, Alice Hills as an amorous and aged stenographer, Jack McGowan as the young heir and the Gardiner Trio, skillful dancers, is all the greater. Their combined work makes for fun, fast and furious.

* * *

"Tiger! Tiger!" Closing

"Tiger! Tiger!" begins the last two weeks of its New York stay. On April 22 David Belasco will bring to the Belasco Theatre Whitford Kane's comedy of Irish life, "Dark Rosaleen," with a cast that is headed by Eileen Huban.

* * *

Sidney Drew Ill

Owing to the sudden illness of Sidney Drew he has been compelled to cancel his engagement at the Alvin Theater, Pittsburgh, for the week of April 7. He was stricken while playing at the Garrick Theater at Detroit, and his physician has forbidden him to appear for a month.

In Loving Memory of
John Findlay
Died April 10, 1918
Agnes Findlay

NO MAN'S LAND

By Mlle. Rialto

LITTLE LILLIAN LEITZEL is "home" again. Yes, the circus is in town, and the circus, to Miss Leitzel is home. For it was there that she first caused the "ohs" and "ahs" to come from breathless youngsters who watched her graceful little figure do daring things 'most up in the sky. To hear "hoop la" once more must bring a rush of happy thoughts to the little lady, who, all winter, has entertained the T. B. M. and his equally tired wife, atop the New Amsterdam Theater.

* * *

AMONG the cast of unknowns who came tumbling into success on Broadway, along with that hodge podge of music, fun and melodrama called, "Take It from Me," was Alice Hills. Miss Hills possesses a keen sense of grotesque comedy that was largely responsible for the merriment of the evening. During the reign of the "Pink Lady," it was Helen Lowell who made baldhead row forget pulchritude and enjoy a funny lady, and now comes into tour another blushing spinster of forty, who also tickles the funny bone of the aforementioned first-rower.

* * *

ALL of the good fairies must have been invited to the birthday party of Constance Binney, for she possesses all their lovely gifts—youth, beauty and talent—what a triple alliance! In her first role of importance, she put to rout all the drooping ingenues, and showed that there is always a place for the *jeunne fille* who possesses spirit and freshness. Her selection of pretty frocks shows excellent taste, too, and will keep the young ladies in the audience busy making notes on their programs for many days to come.

* * *

ELSIE JANIS should be certain of a warm welcome when she faces an American audience again, for she has worked hard to bring American good cheer and fun into the trenches in France. Her magazine articles give a decidedly interesting insight into the life of the soldier boys, and still later, into the thoughts and feelings of the generous Elsie.

* * *

"DARK ROSALEEN" will soon take the place of "Tiger, Tiger" at the Belasco, and so New York will lose the privilege of seeing Frances Starr in a remarkable character study. Her portrayal of the unfortunate cook is a thing to be remembered and talked about. So the advice offered to all who have not seen Mr. Knoblauck's play showing tiger, tiger in the blood, is—go while you may.

* * *

IT is good to know that Olive Wyndham will be seen in "The Red Heart," which J. P. Sinnott has rewritten. Miss Wyndham is a very real sort of a girl, both on and off the stage, and it is always a pleasure to read her name "among those present," in a new production.

* * *

SO the call of a London season—or seasons—has come upon erstwhile "Peg o' My Heart." After recovering from the "flu," Laurette Taylor, according to reports in a London paper, will appear there in "Happiness," and also in a series of benefit performances. And, if we're very, very good, perhaps we'll see her next season in a new play by—Hartley Manners, of course.

* * *

ONCE more the name of Barrymore is well represented behind the footlights, for all three, Ethel, John and Lionel, have come from "the movies," to the stage door, while the brothers entertain Broadway, word comes from "the road," that Ethel is "turning 'em away" in "The Off Chance," in which she played last season at the Empire.

* * *

WILLETTE KERSHAW has come into her own, and is to be featured in "Oh, Peggy, Behave!" And if Peggy does behave, perhaps Miss Kershaw will get a chance to show New Yorkers how good an actress she is.

* * *

ZELDA SEARS is again responsible for three acts of hearty laughter, for her Aunt Belinda is every bit as enjoyable as it was in the days before "Seven Days" became "Tumble In." Peggy O'Neil, too, adds to the fun, but she should guard against overacting. A little restraint would make her characterization a better one.

BIG CIRCUS OPENS

Combined Ringling Brothers and Barnum and Bailey Shows Have Many Features

The Ringling Brothers and Barnum & Bailey Combined Shows opened its season at Madison Square Garden last Saturday afternoon. The announcement of the merger of the Ringling Brothers and the Barnum & Bailey circuses came as a great surprise this Spring and the combined shows present a more colossal exhibition than has ever been attempted in the arenic world.

The big show this season takes on an international character. Although the Ringling Brothers and Barnum & Bailey Show is an American institution, foreigners predominate in the great program. Troubled conditions abroad have given the circus an opportunity to obtain the greatest tent acts in the world and countless new features are now included in the great display of talent.

The stellar acts this year include May Wirth, the youthful Australian equestrienne; the Macpherson Clan of Highland horsemen, the Hanneford Family, Madam Bradna, with her beautiful horses, the Davenport bareback riders, the famous Siegrist-Silbon aerial troupe, Bird Millman, wire-walker; Pallenberg's Bears, and many others.

* * *

Theatrical Attorney Opens Office in Broadway

Louis Weinberger, the theatrical attorney and specialist in copyright law has dissolved partnership with his brother and entered in business for himself.

He has opened a suite of offices in the Brokaw Building, 7457 Broadway.

White

Alice Hills is winning a great personal success as a grotesque comedienne in "Take It From Me." She appears as a spinster stenographer

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HELEN MAC KELLAR
With "The Unknown Purple" Lyric Theatre

ADA MAE WEEKS
"LISTEN LESTER" Management John Cort

MARJORIE GATESON
Management Messrs. Lee & J. J. Shubert

FLORENCE SHIRLEY
"OH LADY! LADY!" Princess Theatre Management—Comstock & Elliot

VIVIENNE SEGAL
"OH LADY! LADY!"

JOHN RUTHERFORD
"The Spitfire," "Disraeli," "The Blindness of Virtue," "Paganini," "Getting Married"
LIEUT. U. S. AIR SERVICE—NOW FLYING WITH THE FRENCH

ADA MEADE
With "The Girl Behind the Gun" Management, Klaw & Erlanger

FRANCES DEMAREST
"The Royal Vagabond" Management Cohan & Harris

WITH THE STOCK COMPANIES

CLEVELAND: PROSPECT—"Way Down East," as revived by Vaughan Glaser and his stock players at the Prospect theater, gained the statement from William A. Brady that it was as well done as by the original company, which acted the play under his management. The Prospect was packed all week; new laurels well won by Mr. Glaser as a manager, and as an actor.

EL PASO: THEATER CRAWFORD—Ed. Redmond's Follies Company has decided to remain awhile longer at this theater. They gave a very creditable performance of "The Man On the Box," to good houses last week. This week the play is "Merely Mary Ann." SHELTON.

FALL RIVER: ACADEMY—For the fourth week of their successful season of dramatic stock, The Blaney Players, presented Alexander Bisson's great drama, "Madame X," and scored a success greater than has ever been achieved by a stock company in the history of Fall River theaters. The production is elaborately staged, and Valerie Valaire in the title role received an ovation.

LINCOLN: LYRIC—The North Brothers continue to do good business, this week in "Within the Law." A play written especially for "Sport" North and Genevieve Russell by John T. Prince, of Lincoln, "Danger, Go Slow," will be presented soon. The North Brothers will close April 26 and after a short vacation will open their tent show at Holton, Kansas, early in May. They expect to open again at the Lyric next September. FRIEND.

MALDEN: AUDITORIUM—The Temple Stock company was seen in "The Eyes of Youth." Adelyn Bushnell in the part of Gina Ashling was excellent. Dwight A. Meade as Peter Judson gave his usual good performance. The play was given an elaborate production by Director Arthur Ritchie. The play will be held over for a second week.

MONTREAL: ORPHEUM—The Becman Company went into liquidation last week. Affairs have been readjusted, however, and the company, minus M. Becman, will continue to play for some weeks yet. The piece chosen for their opening was Octave Feuillet's 'Chamilac," preceded by "En Pliene Gloire."

NEW HAVEN: HYPERION—The Hyperion Players in the 31st week of their season gave "Back Home" a presentable performance. Jane Morgan and Arthur Howard, leading. Frank Thomas as the judge and Adelaide Hibbard as the postmistress "stole the show." Audiences falling off. "The Marriage Question" is to follow. MARY.

NEW YORK: YORKVILLE—The Blaney Players opened in "The House of Glass." Frances McGrath became indisposed and was unable to appear in her part. Mary Daniels, a young New York actress, volunteered to play the part. She played the part with such success that the Blaneys have signed her to a two-year contract. She will head one of their new organizations soon to open in New York.

NORTHAMPTON: ACADEMY—The Northampton Players, with "Hindle Wakes," secured one of their most notable artistic successes of the season. "'Way Down East" proved a drawing bill and was effectively put on. "The Tragedy of Nan" follows. BREWSTER.

OAKLAND, CAL.: FULTON—Jane Urban, in the title role of "Nancy Lee," scored a decided hit with the Maude Fulton Players. Excellent support is given by Paul Harvey, Frank Darien, Will Lloyd and Eleanor Parker. "The Miracle Man," 30-5. "Yes and No," 6-12. LIBERTY—"Betty at Bay," with Auda Due as Betty, the offering of The Liberty Players, and the play met with popular approval. Ben Erway, Hugh Metcalf, and the balance of the company were well cast. "The Shepherd of the Hills," 6-12.

PITTSBURG: PERSHING—The Pershing Stock Company presented "The Old Homestead," the Denman Thompson rural drama. It is well acted by the stock company headed by Arthur Vinton and Audell Higgins and supported by Margaret Armstrong and Edward Butler, among others. "Nearly Married," was the attraction the last three days of the week. LATUS.

SALT LAKE CITY: WILKES—Nana Bryant, J. Anthony Smythe, Cliff Thompson and the Wilkes players are giving very successful performances of Owen Johnson's "Mile-A-Minute Kendall," Ancyn T. McNulty and Claire Sinclair scoring hits in prominent roles. Next week the bill will be "Branded." HIPPODROME—"The Sweetest Girl in Dixie" is playing to capacity houses at the Hippodrome theater this week, with Ralph Cloninger and Gertrude Bondhill in the leading roles.

SAN DIEGO: STRAND—"Yes or No?" was the offering selected by the Virginia Brissac Stock Company. It met with the approval of two full houses at the opening. The entire cast, which is a large one, were all seen to excellent advantage. "A Stitch in Time" will follow.

SAN FRANCISCO: ALCAZAR—"Yes or No," starring Belle Bennett and W. P. Richardson, is the bill. Next week, "The 13th Century Chair" will be offered. BARNETT.

SCHENECTADY: VAN CURLER—"The Eyes of Youth" is the seventh offering of Mae Desmond and Company. "The Lion and the Mouse" is to follow.

ST. PAUL: SHUBERT—Otis Oliver, Vada Heilman, Lester Howard and the balance of the Oliver Players are finding favor with Shubert patrons with the bedroomy farce, "Bringing Up, a Husband." "While the City Sleeps," April 6-12.

WILLIMANTIC: LOOMER—The Myrkle-Harder Company in the "Brat," is the strongest stock that has ever played Willimantic. Miss Myrkle was ably seconded by Nella Russell and Cora Davy. PALMER.

WHERE'LL WE GO TONIGHT!

Healy's Golden Glades

Thomas Healy's Golden Glades is still distinctive in the fact that it is the only restaurant which maintains an Ice Skating Exhibit. It is the feature at both the dinner and supper show. The Balconnades, too, are continuing to please patrons desiring good entertainment.

Reisenweber's

Doraldina's popularity continues ae Reisenweber's, and she is demonstrating at each performance that she is one of the world's famous terpsichorean artists with her "Larumba Shiver," Hula Hula and Hindu gypsy dances. In the main restaurant the Spring Revue of 1919 holds forth with Midge Miller and others. Sophie Tucker with her Six Kings of Syncopation presents her own program in the Sophie Tucker room.

Hotel Martinique

Gus Edwards' new spring version of "Attaboy" is one of the best entertainments ever concocted by that resourceful producer. It is performed nightly.

The New Sonora

The best Mexican cooking is to be found at the new Sonora restaurant, at 216 West Forty-second street. Theater parties are finding it a very enjoyable place to dine after the play.

Shelburne Hotel

The Shelburne Hotel has opened successfully at Brighton Beach and is all prepared for Easter festivities.

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BIRTHS

BEATTY—A son was born to Mr. and Mrs. Jerome Beatty on April 2. Mr. Beatty is advertising manager of the Famous Players-Lasky Corporation.

THOMPSON—A son was born to Mr. and Mrs. Leo W. Thompson, March 30. Mr. Thompson is the manager of The Colonial Theater, Belfast, Me.

DEATHS

AYERS—Sergeant Seymour L. Ayers, of police headquarters, husband of Touina Ayers (nee Adams) daughter of Mr. and Mrs. Geo. H. Adams, died on March 24th, at St. Vincents Hospital, after an operation. Mr. Ayers was 46 years of age and leaves a widow and five children

FOREPAUGH—Adam Forepaugh, son of the famous old-time circus owner and manager, Adam Forepaugh, died March 29, of paralysis at his home in Philadelphia. He was about 53 years old.

FOSTER—Frank Foster, age 74, died suddenly at Jefferson Hospital, Philadelphia, from an attack of heart disease. Mr. Foster has been under the aid of the Actors' Fund of America, for a number of

ROSTETTER—William J. Rostetter died suddenly of heart trouble on March 2 while visiting relatives at Erie, Pa. He was well known in New York as a musical director and composer and for many years was the leader at Koster and Bial's.

The Strand Revue

Manager Elias Meirowitz is feeling quite elated over the prophesy he made when preparing the Strand Roof's new spring revue. He ordered that expense should not be spared, that it was received with enthusiasm from the start, and that capacity patronage has been the rule every night proves his managerial foresight. The dinner served nightly also keeps up to the standard.

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PLAY DATES AHEAD

ADAM AND EVA; Boston March 17-indef—**ATTA BOY**; Chicago March 23-indef.

BETTER 'OLE Co. "E"; Chicago indef—**BIRD OF PARADISE**; Washington 7-12—**BUSINESS BEFORE PLEASURE**; Chic indef.

CANARY; Indianapolis, Apr. 10-12—**CHU CHIN CHOW**; Toronto Apr 7-12—**CURE FOR CURABLES**; Wilkesbarre 8-9, Sunbury 10, Johnstown 11-12.

DADDY LONG LEGS; Chic indef.

FIDDLER'S THREE; Detroit 6-12, Montreal 14-19, Buffalo 21-26, Toronto 28-May 3, Cleveland May 12-17—**FLO FLO**; Phila. Mar 24-Apr 19, Boston 21-May 24.

GIRL BEHIND THE GUN; Chic indef—**GLORIANNA**; Cleveland 7-12, Detroit 13-19, Toledo 20-23, Cincinnati 27-May 2, St. Louis 4-9—**GOING UP**; Chic indef.

HEAD OVER HEELS; Toronto 7-12.

HAPPINESS; Phila. Mar 17-indef—**HELLO ALEXANDER**; Phila Mar 17-indef.

JACK O'LANTERN; Boston indef.

KEEP HER SMILING; Pittsburg 7-13, Indianapolis 14-19, Cincinnati 20-27, Baltimore 28-May 4.

LADIES FIRST; Phila Mar 17-indef—**LITTLE SIMPLICITY**; Phila Mar 31-indef—**LOMBARDI, LTD**; Brooklyn 7-12, Newark 14-19, Phila 21-June 14.

MASQUERADER; Chic indef—**MOONLIGHT AND HONEYSUCKLE**; Chicago indef.

NOTHING BUT LIES; Boston Mar 10-indef.

OFF CHANCE; Newark Mar 31-Apr 5, Akron, O. 7-8, Canton 7-8, Canton 9-10, Youngstown 11-12, Columbus 14-16, Terra Haute 17, Urbana 18, Springfield, Ill. 19—**OH, LADY! LADY!**; Chic indef—**OH, LOOK**; Phila indef—**OVERSEAS REVIEW**; Chic indef.

PARLOR, BEDROOM AND BATH; Chic indef—**POLLY WITH A PAST**; Indianapolis Apr 7-12.

RAINBOW GIRL; Boston Mar 24-Apr 12—**RIVIERA GIRL**; Battle Creek 6, Toronto 7-13.

SAVING GRACE; St. Louis 7-12, Ft. Wayne 14, Toledo 15, Springfield, O. 16, Columbus 17-19—

SCANDAL; Chic indef — **SHE WALKED IN HER SLEEP**; Boston 24-indef—**SO LONG LETTY**; Milwaukee, 6-12, Detroit, 13-19, Middletown, O. 20, Louisville 21-26, Cincinnati 27-May 3, Columbus 4-10, Hamilton 11, Cleveland 12-17, Pittsburg 18-24, Washington 25-31, N. Y. C. June 2-7, Brooklyn 9-14.

TAKE IT FROM ME; Boston indef—**30 DAYS**; Chic indef—**TILLIE**; Chic indef—**THURSTON, THE MAGICIAN**; Louisville 14-19, Columbus 20-26, Akron 28-30, Youngstown May 1-3—**TWIN BEDS**; Chicago indef—

ZIEGFELD FOLLIES; Toronto 14-21.

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IN THE MAIN RESTAURANT AT 7:30 P. M. AND 11:30 P. M.
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Read what the dramatic critics say about
THE GARDINER TRIO
now appearing in the musical comedy success
"TAKE IT FROM ME" at the FORTY-FOURTH STREET THEATRE

"The Gardiner Trio, two girls and a man, danced with an abandon and grace that won them repeated curtain calls, until the breathless youth was compelled to thank the audience and beg off in a brief speech."—*The Evening Telegram.*
"Happily, there is a charming dance by the Gardiner Trio to the music of 'The Dance of the Hours' from 'La Gioconda.' Then, too, this clever group execute a skating dance as though they were gliding over ice."—CHARLES DARNTON—*Evening World.*
"Perhaps the most pleasant feature of the evening was the clever dancing by the Gardiners."—*New York Tribune.*
"The Gardiner Trio enlivened the production with some very sprightly dances, one of them being a Russian skating whirl that was a marvel."—*Evening Journal.*
"The Gardiner Trio's eccentric dancing 'stopped the show.'"—*Morning World.*
"Perhaps 'Take It from Me' will be chiefly distinguished by its exquisite dancing specialties by the Gardiner Trio, particularly Edgar and Arline. Theirs are the real twinkle-toes. Then the Skating Walse, the one big hit of the evening, no more graceful and charming dance specialty could be imagined."—*Evenig Globe.*

EVELYN
NESBIT

VAUDEVILLE VOLLEYS—From

Edgar Gardiner's Success—Doc O'Neil Proves He's An M. D.—Mabel McCane Kindly To Sales Girls—Frank Conroy On Negro Types—Herbert Heywood A Camp Entertainer

EDGAR GARDINER is a new find on Broadway. But most thrilling of all, he's the family hero. He belongs to the Gardiner Trio, a vaudeville combination whose work is entertainment with no divergence from the booking office meaning of that word, and as wholesome as the requirements of any discriminating drawing room. The other members are his sisters, the Misses Marie and Helen, and Mrs. Gardiner as a power behind the scenes and a Rockefeller financier on disbursing days at the box office. Of the stage mothers in the capacity of an executive, she outshines them all. On the opening night of "Take it from Me," John C. Lamot who was assigned to the role of Sheriff "Biff" Doyle, was taken ill at the last tick of the second's hand. The stage manager saw red. In vain he travelled up and down the tiers of dressing rooms beseeching rescue of each actor against a postponement. At last young Gardiner volunteered. He had never acted before, having been a dancer all his life. Even the blasé stage hands were moved to a state of praise for this boy's nerve and undeniable achievement. So devoid of errors or rough edges was his portrayal that even the lynx-eyed critics failed to discover flaws. Unknown to Broadway, he, too, designed many of the dances in "Take it from Me." This week, Joseph M. Gaites is seeing that he has sufficient recognition on the program for all of his work. But the greatest compliment is that from his mother, who has been his severest critic. "At last," she said with her busy hands for once contentedly folded and a lightning alert mind for the first time in many years relaxing, "I've brought that boy to the point of 'arriving'." These were the same words of the late President McKinley's mother when he was elected. Young Gardiner is naturally elated over the praise of Broadway, but it is the pride of his mother who has piloted this erstwhile infant prodigy through the ups and downs of a theatrical life, and for an extra measure the admiration of his sisters that most thrills him.

Mr. Albee the Beau of the Ball

Those who have made a study of sociology, will confirm that chief executives when attending entertainments which they have tendered to their employees, still remain in the halo of their titles. They are afraid they will lose their insecure dignity by not over acting it. Not so with Mr. Albee, who gave a ball at the new vaudeville club to artists in his employ and others. He is so aristocratic that he can afford to be simple. Thus, he was the least stiff-necked of all. Besides, he was the most popular dancing partner. He danced for the simple joy of it. Neither was he minus technique nor grace. Bee Palmer is still talking about his terpischorean execution. The queen of the shimmy was sought by the cream of the professional dancing men, but it remained for the Napoleon of the two-a-day of whom most of the theatrical and all of the outside world had heretofore believed that his entire talent was in his ink-stained index finger which penned his signature on documents controlling the progress of all vaudeville, to receive the greatest credit from this damsel.

Mabel McCane an Early Shopper

Vaudeville Volleys met Mabel McCane rushing down 42nd Street toward Fifth Avenue the other day. She was doing Easter shopping early before the sales girls are driven to hysteria. Buying what? Her Easter hat—s. Single? No plural. Very much so. Miss McCane's revue, the most lavish and yet having the best taste of any in vaudeville, has made so much money in playing all the greater New York theaters, Washington and other elite locations, that the high prices of imported plumage will make no inroads in her purse.

Doc O'Neil Proves He Is a Doc

Doc O'Neil who hid away last week in the wilds of Long Island, while breaking in new material had nothing to be ashamed of in giving his act a new coat of paint. It is of pay dirt quality. One thing missed was his impressionistic imitation of Olga Petrova. His conception is so good that it even pleases that exacting lady. To prove further his popularity, he has never had a tiff with an orchestra leader. These make-or-break gentlemen look forward to his next visit like the coming of spring. Ben Roberts, the generalissimo of the string and bow boys at the Bushwick Theater tried but failed to pull one, when Doc last cooperated with his baton. In the midst of his monologue with no prearrangement, Roberts asked him if he were a real physician, thinking he would have the joy of exposing the fact that O'Neil's prefix was manufactured for stage purposes. Doc proved that he had passed the medical examinations of Illinois and had had abundant practice in Chicago by then and there taking out of his pockets enough pills to cure the entire orchestra of their ills forever afterwards. After his performance the theater attaches get him busy prescribing.

Sheila Terry Gets Routing

Sheila Terry, in "Three's a Crowd," by William B. Friedlander, has had her vaudeville fate settled. The card she drew from the managerial pack up in the B. F. Keith booking offices will keep many different audiences on the edge of their seats to learn which of the two suitors she chooses. They vie for her hand throughout the entire act at the end of which as she is not a Mormon lady one heart is broken and another is thrilled. This suspense Mr. Friedlander's skill has well worked up.

Mabel Barry Likes Being a Plant

Mabel Barry who is the most successful woman plant in vaudeville considers this particular line of work just as exacting as any other in the two-a-day receipt book, for entertaining an audience. She is that attractive girl who has such a scrap with Stan Stanley right in the aisle about lover's quarrels. "To be a plant, it requires you to be absolutely natural," she told Vaudeville Volleys. "Attempting to act my stormy part among the audience would make them feel that it was affectation. Whereas, by employing no rule of theatrical art, but behaving as any girl who had never been upon the stage would in this situation, gets the best comedy results and the biggest laughs."

William Rodel Estimates Artists

William Rodel who is a commander-in-chief of the stage entrance and its precincts of Proctor's Fifth Avenue Theater, rates artists thusly: Sister teams are the most disagreeable to themselves and to others. It hardly ever fails but they each want a separate and exclusive room. Singles are much more amiable, and less exacting as to stage appointments. However, acrobats are the most jovial and the least cranky.

Frank Conroy on Acting Negroes

All vaudeville knows Frank Conroy, as a black face comedian, is of the first rank as an entertainer. Few, however, have given thought that his is a study of the genuine negro. Years ago when he decided to use such a characterization, he went to New Orleans and practically lived around the levees. Here he picked up all the traits of the Americanized African. Here also he got the idea that what the negro most fears is the sight of cold steel. Upon this fact he had his act built. Mr. Conroy claims that many people mistake the dance and song artists of minstrel shows as accurate negro acting. But these studies he dismisses as having so few racial characteristics as not to be even flimsy cartoons. Nor do those actors who play "Uncle Tom's Cabin" with a few exceptional Topsys create their parts with even the basic essentials. Also Mr. Conroy believes that true acting of the part of the negro is as difficult as the most complex Shakespearean role, and we know he has never flinched. He paid a tribute to McIntyre and Heath. He said, "They have seriously studied every iota in the make-up of the negro and thus have made a success of their work."

One Guest Not a Dietitian

At the official opening of the National Vaudeville Artists' Club there was at least one guest who took unabridged advantage of Mr. Albee's abundant refreshments. Names will not be mentioned, but he was a big gun at that. At one time in the evening the cooks, the junior cooks and the apprenticed cooks were unable to make the chicken salad fast enough. The head chef couldn't conceive what caused the trouble. He had planned the culinary department to produce greater volume than any other in New York. So he took a peep out into the ball room. He discovered the leak. The high mogul was devouring chicken salad to beat any pie-eating contest. While the chef kept watch he made clean twelve salad dishes.

Press Honors Herbert Heywood

From Denver comes the following editorial comment about Herbert Heywood when he was in the army and how he had spunk enough to express his own feelings: "On the last night in Camp Pike when the lid was lifted and those who cared or dared to speak to the officers who had been their superiors during the course of intensified training, it was not what Heywood said so much as how he acted. He impersonated the battalion commander so faithfully that when he entered the room officers and men alike were sure for several minutes that the party had been spoiled. They were wrong. It was made. He was a professional entertainer and with all the assurance born of experience, he took the affair to hand and gave a show that members of the company will not forget until the next war."

Dr. Joseph Bier's Mistake

When Dr. Joseph Bier voluntarily joined the medical corps he was as green to military etiquette as he was an efficient M. D. When his first mess was called, he walked leisurely into the mess hall and grandiloquently seated himself at the general's table. Of his mistake, he was innocent. The general turned purple, coughed and gave all the other signs of distress that his dignity was getting a wet blanket. But Broadway's favorite physician ate on serenely. Finally the humor of the situation transposed the general's peeve into friendship for the young man when he saw it was an error instead of brassy insolence. For evidence of the general's continued friendship, Dr. Bier has his framed letter hanging in his office commending his tireless services in the army.

George White's Series

George White, that talented and above all, industrious dancer, will transfer his thirty minute activities into a fullfledged revue which everyone hopes will frolic at least two and a half dull hours away. No dancing man is more capable than he in doing such a duty. His first production will be called "Scandals of 1919." A new edition will be presented each year, retaining the same name with merely changing the date. Now the name scandal, immediately brings to mind all the plague spots of current events. However, it can be guaranteed that the George White version will not be morbid. This manly dancing artist couldn't be other than an optimist.

Dora Hilton's Fan

When Dora Hilton entered vaudeville via Jack Royal's discovery, a few months ago, the audience applauded her final curtain as if she were an established favorite. At present a ragged fan of hideous colors slightly mars her work, and makes her beautiful gray dress spot stained.

TAKING ENCORES

Campbell

Stella Mayhew, who is perhaps as well known to vaudeville patrons as anyone, uses, among other new numbers, "Dixieland in France"

Juliette Dika is telling in song the Portlanders of Maine at Keith's that "The Yankee Boys Have Made a Wild French Baby Out of Me"

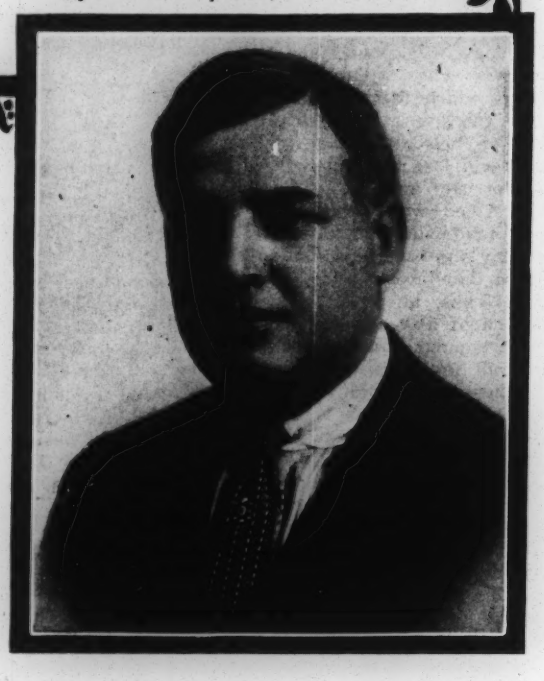
Catherine Crawford is now doing a singing single over the big time. Among her numbers she sings the well known plead "Minnie do the Shimmy for Me"

White

The Four Haley Sisters are playing at Keith's Hippodrome, Cleveland, this week. One of their successful numbers is "Salvation Lassie of Mine"

are there any who don't know who this jazz artist is? One or two? Well, it is Frisco. He is dancing "The Kitchen Stove Rag" at the Orpheum, St. Louis, now

Billy Glason can crowd more good material well put over into a shorter space of time than is usual. He is showing the inhabitants of Lynn, Mass., his brief but strong act, and singing, with others, "Someone is Waiting for Someone"



Doc O'Neill is whipping a new act into shape in the outlying provinces which he expects to bring to town shortly. His monologue has as a theme the fashions in feminine attire. One of his songs is "The Cave Man"

IN VAUDEVILLE

STONE AND KALISZ, LEO DONNELLY AND DOC. O'NEIL IN NEW ACTS

Doc O'Neil

Picture the jolly family all around physician in a town of one hundred thousand population and you have Doc O'Neil using his new material which he broke in at the Flatbush. To itemize everything he does is to attempt to describe Maude Adams personality. Like hers, his magnetism skips from seat to seat and leaves a constant smile and chuckle which is more satisfying to one than a few giant cracker haw haws. Not that he isn't masculine from the absence of hyacinth kinks in his nonaxel greased hirsute to the sensible width of his trousers bottom. He's all that—without grease paint, too. His new material about the foibles of woman's fashions is bright and breezy enough for a page in Vanity Fair and still not boresome to the boys who read the Police Gazette in the barber shop or under the bed at home. The slight of hand business he has with his handkerchief is old but good enough for another five years. He uses a bilious looking affair. This should be changed to something of more character. Either a more bizarre design or an aristocratic white, perhaps with a conventional border. The latter would signify class. The former, however, would get a laugh. This is a slight detail, but a laugh's a laugh. To best catalog him is to rate him as a star after dinner speaker to guests (both sexes) who have been assembled not to hear such sleep seducing topics as the economic destiny of ashes, lamps, wicks and cigarette stubs, but to relax with an entertainment of controled pep and enthusiasm discriminately and intelligently interpreted. HIGGINS.

Sheila, Gladys and Dorothy

This trinity of girl have a pretty little dancing act. Their setting is of elaborate lavender draperies. For the first number two of them do a conventional dance in costumes resembling those any debutant would wear. Then the third girl is introduced in a Japanese costume and dances gracefully with much manipulation of a fan. One of their most unique features is the doll dance. They moved with all the jerks of these toys and their clothes looked like they were made of yarn. After this the single dancer comes on in a bizarre get up with bloomers above the knees. She prances around a bit and then gives several creditable piano selections. The act is one of the daintiest in vaudeville. It would be a success on big time. HIGGINS.

The Four Roses

Buds should be added to the end of the Four Roses. Although they evidently whether under this billing or under different identities have had abundant experience, they still have youth. This is a vital factor inasmuch they are all artful and semi-athletic dancers. Fortunately, too, they have a sense of dress values. Instead of robing in Waldorf-Astoria dinner gowns, they are frocked in rose pink dresses. They dance nimbly, have personality and good physical appearance. Their grand finale is very pictorial, that of building sort of a pony cart effect with an axle and two wheels, with the girls in such postures as resemble as near as possible such a vehicle. Not a new idea, as it was used by the four Mad Caps twelve years ago. Great artists the Four Roses are not, but they are amiable, gracious, and fit adequately a No. 2 spot on small time. HIGGINS.

McMahon and Diamond with Ethel Rosevere

The combination of McMahon and Diamond with Ethel Rosevere is a musical and dance act which may step aside from the ordinary affairs of this kind. This distinction may be credited to the surprise which is caused by the life-size rag doll at first appearing to be made of invulnerable dust. McMahon's handling of this giant toy is more like a punching bag than anything else. He throws it from one side of the setting to the other, rolls it in grotesque dances all over the floor and then tosses it into the orchestra pit from which it is thrown by a plant out front back on to the stage, where the costume severs connections and a delicate young girl is revealed. This feature is such a strong one that it could pilot a weak act of a musical comedy to a big hit. McMahon's dancing is vigorous and so intricate that the safety pin clamps into which his legs and feet twine seem impossible that they would ever straighten out, not to say keeping in the symmetrical pattern of the dance. Singing *Pig Latin Love* was also an applause getter. HIGGINS.

Hill and Whittacker

Act in which a man specializes on the violin and the woman on a harp. Both are capable musicians. When the curtain rises the woman is playing the harp. She makes rather a gracious picture with a grand dame touch. After the first number the man enters with a violin, then both have duet numbers, with the woman singing with considerable finish and charm. These musicans have been wise enough to keep their program from being heavy. Hence, the act will have some dates on the small time. Between routings it could be booked over Lyceum Lecture circuits. HIGGINS.

"Framed"

"Framed" is billed as a "novelty satire," and other than that it would be difficult to describe it. From the moment it gets under way—with a woman's scream somewhere offstage, and a black-hooded silent figure alone and motionless on a dark stage with revolver in hand—suspense is sustained and mystification increased to the surprise denouement. MARTIN.

(*New Acts Continued on Page* 564)

WE ARE OUT EVERY TUESDAY
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WITH ALL THE CURRENT WEEK'S SHOWS REPORTED IN FULL

CHICAGO—MAJESTIC

Mme. Dore's Singers and Lieut. Pat O'Brien Head Program

There is a rattling good bill at the Majestic this week. Mme. Dore's celebrities, impersonating the famous opera stars, singing the songs that made Caruso and the others immortal, head the bill, and they are worthy of all the applause they received. Lieut. Pat O'Brien, formerly of the British Flying Corps, was another big hit. His recital of how he escaped from the German prison camp was appreciated. Frisco and Loretta McDermott in the "Jazz" dance also came in for rounds of applause. Joe Jackson, bicycle riding tramp, and Swor and Avey, with their Southern dialect stunt, were three loud screams. They had their audiences bubbling over with good nature and mirth. ATKINS.

* * *

Strong Program at Proctor's 23d St. Last Half

The last half of last week at Proctor's Twenty-third Street continues the Army and Navy Festival which was inaugurated the first half, when practically all of the men on the program were either discharged soldiers or sailors.

The most prominent position on the bill was held down by Madge Dahl, singing to the accompaniment of Cola Santa's band, a new act. Surrounding this number there was an unusually strong program, probably the best of which was Langdon and Fredericks, a clever man and woman, who use above average methods of delivery.

The other acts included Edward Marshall, a clever cartoonist; Vinie Daly, singing a pleasing song cycle, which included *Till We Meet Again* and *Smiles*, Weston and Eline, a patter and song turn that went big; Emerson and Baldwin, comedy jugglers; Sherlock Holmes, "the wonder dog;" Feibers and Small, a pianist-singer two-men act, and Mabel Burke, singing "Salvation Lassie of Mine," illustrated by motion pictures. TIDDEN.

* * *

Jacksonville Theater Opens

Florida's newest and largest theater, the Palace, was thrown open to the public of Jacksonville, featuring Keith's vaudeville, April 4. The Palace theater was built by the S. A. Lynch Enterprises who already own several houses in Jacksonville, and cost over $150,000. It is situated in the heard of the city and is modern in every particular. After the opening of the Palace, the Arcade theater which has been playing Keith's vaudeville for the past year, will be used exclusively for pictures.

PLAN NEW HOUSE FOR CHICAGO

Jones, Linick and Schaefer to Erect $1,000,000 Building

The building and successful operation of the new State-Lake theater have spurred the ambitions of Jones, Linick & Schaefer to go the owners of that theater one better. The announcement is made that a $3,000,000 building lease—the largest ever made in Chicago—was closed on the 27th, when the Orpheum Theater Company, owned and operated by Jones, Linick & Schaefer, took over the Frederick Ayer building, on the southwest corner of State and Monroe streets, for a fifteen-year period beginning May 1, 1922.

Construction on the site of a $1,000,000 office and theater building, with an auditorium with a seating capacity of 3,500, is planned by the lessees, 500 more than the total seating capacity of the State-Lake. This is one of the finest sites in the loop for a big theater. This Chicago theatrical firm now owns the Rialto, McVicker's, Orpheum, Randolph and other popular-priced houses. They are not interested in any theaters outside of Chicago.

* * *

CHICAGO—STATE-LAKE

Business Continues Big at New Playhouse

Business continues enormous at this new playhouse. People have to wait patiently in line to secure tickets, but the good bills here are worh all kinds of patience. George LeMaire, assisted by Clay Crouch in "The New Physician;" Venita Gould, Charlie Ahearn & Co., Ralph Dunbar's Grenadier Girls, Harmon & O'Connor, "Sweeties," Ryan & Ryan; Bailey Cowan, "the banjoker and the songster," sons of sycopation. ATKINS.

* * *

Last Half at Fifth Avenue

Not since New Year's has Manager Quade provided such a splendid bill with the exception when Marie Nordstrom established herself as a favorite with that theater's patrons. Mabel Burke was the introductory turn, singing *Mother o' Mine*. Lillian McNeil worked like a Trojan. (Her act will be reviewed more extensively.) Townsend Wilber's act is one of the best farce sketches. Whoever wrote it knows the English language and its adroit use. McMahon and Diamond, with Ethel Rosevere, strained every effort for success and won. (A more extensive review later.) Al Rayond patter scored (a new act). Bert and Betty Wheeler were excellent. Too much time was given them, which made them drag toward the last. For some reason Sinclair and Gasper found it difficult to get over, whereas last week at the 58th Street theater they went much stronger. Lhr, Edmondson and Marr's khaki uniforms scored and the boys lived up to their colors. Aerial artists of energy were the Norak Sisters, who closed. HIGGINS.

THREE HEADLINERS ON ALHAMBRA BILL

Marie Cahill, Herman Timberg and Harry Green Are Shining Stars

Three headliners—all constellations of first magnitude—occupy the Alhambra sky for the current week, and by comparison somewhat dim the lesser stars that surround them. At least, such was the case Monday.

After the Ishikawa Brothers, who opened the bill, Harry Loughlin and Clara West presented their "Cafe Lonesome" skit. They found the atmosphere somewhat chill at first, but by dint of some nifty stepping, warmed things up to a very comfortable temperature. Following them Mr. Mel-Burne occupied twenty minutes or so trying to convince Mrs. Mel-Burne that his jag was justifiable. The fourth-floor sleeping porch setting added a new touch to an old theme. Billy Rhodes, a singing "gob," came next (See New Acts). The first half was brought to a rousing close by the first of the headliners, Herman Timberg and his associates in "The Viol-Inn." There is pep in every one of the three men and five girls from the rising of the curtain to the going down thereof.

Another headliner, Marie Cahill, ushered in the last half. There is a confidential sort of informality about Miss Cahill that keeps one constantly grinning. Her comedy method is decidedly subtle, which makes the laughter perhaps a little less vigorous at this theater than at the Palace. But in spite of the many fine points that were lost, she scored heavily. Ward and King found things not altogether easy when their turn came. Their act seemed quiet and slow for such a late position. The third of the headliners was Harry Green and company with a new sequel to the "Cherry Tree," entitled "George Washington Cohen." Further review will be found elsewhere in this issue. Samaroff and Sonia brought things to an end with their Russian peasant act. MARTIN.

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"Turn of The Card" Tops Proctor's 23d Street

The headline feature on the program of Proctor's Twenty-third Street for the first half is a compact playlet called "The Turn of the Card" and presented by Emily Ann Wellman. Aside from the headliner the best number was a turn presented by Bill and Jed Dooley, two versatile youngsters. Other acts were the De Bourge Sisters, illusionists, Rogers and Barrett, patterers, Powers and Wallace, Shirley Sisters, singers and dancers, Chris Richards, a typical English "eccentric," and the Three Eddeys, clown acrobats. TIDDEN.

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Mabel McCane Head Lines The State-Lake

Mabel McCane and her revue including Grant and Wing and Al Sexton is the headliner at the State-Lake theater, Chicago, this week. The previous announcements of this engagement were heavily underscored by the management and the wire reports are that it is an unanimous get over. Although the most elaborate revue seen in New York vaudeville, Miss McCane while putting it on tour has not eliminated one item. Following the State-Lake, she plays mid western time.

Amelia Stone and Armand Kalisz

The Stone-Kalisz combination is not a new one to vaudeville by any means but their present act is, with Miss Stone and Mr. Kalisz showing every indication of having gone to a lot of trouble and rehearsal but their success at the Riverside Monday afternoon was unquestioned. Vocally the couple has always stood high and their present arrangement makes it possible for the qualities of the voices individually and together, with the stage prettily and artistically set for the offering. The general theme is "Romance," with special music for each number. Miss Stone uses characteristic attire for her opening numbers with the general idea of the lyrical point to be conveyed worked up effectively where it becomes necessary for the male impression with Mr. Kalisz fitting into the vocal picture. Mr. Kalisz employs the French language in several numbers, having a medley of choruses or snatches from topical American songs that were sung in French. On the whole there were no ragged edges to the new Stone-Kalisz offering and it is bound to serve them both in New York and on the vaudeville road much better than some of their former acts. The Riverside audience voted it a hit. MARK.

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Moore and Daghistan

Miss Jean Moore's new act, "A Melody Trip from New York to Erin" is going better than ever. Ray Daghistan whose piano accompaniments and solo are greatly responsible for its success has composed two new numbers—the *Love Song* used as an opening feature by Miss Moore and another called *Success*. There also is a new drop of black silk with gold dragons. It is destined to be one of the most classy acts of vaudeville. HIGGINS.

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"Turn of The Card"

The dramatic playlet presented by Emily Ann Wellman, "Turn of the Card," is blessed with brevity, a valuable quality for vaudeville, as it leaves the audience with the sensation of being "punched." The consequence is that the sketch has vitality, and its swift action obscures some improbabilities and coincidences.

The story has somewhat of a moral. It is built around the situation of a man and woman living together in unconventional relations, a quarrel is in progress, the man goes out—home to his wife—when out pops a burglar from under the table. He has heard everything and learned that the man is his sister's husband. He forces the woman to go out West—alone. He, of course, tells her that she is no better than he, hence the moral. The title has not much connection with the story, but it catches the eye on the billing. TIDDEN.

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Una Clayton Recovers From Grip and Will Play Palace

Una Clayton, the Mary Roberts Rinehart of the vaudeville sketch writers, has been ill in Cleveland, Ohio. However, she has sufficiently recovered to return to New York and to play a few dates en route. Miss Clayton, supported by Herbert Griffin, will present her own sketch, "Keep Smiling," at the Palace next week.

Harry Green and Co

Aaron Hoffman has written another play about George Washington Cohen, and it is doubtful if vaudeville has ever seen a sketch whose locale was such. Be it known that Mr. Cohen has died, and is trying to make the necessary arrangements with St. Peter to enter heaven! The negotiations are particularly difficult because of a star of truth just above the pearly gates, which registers lies as unfailingly as a cash register registers nickels. Now, Mr. Cohen's name is George Washington, but—. However, he finally convinces St. Peter of his worthiness and receives a white ticket of admission—only to learn of his wife's presence in the land of milk and honey! There is tragedy even in heaven. Does he use his white ticket? He does not. He gives it to a lost soul and takes the elevator going down.

It is impossible to criticise Harry Green as Cohen. It is a howlingly funny characterization. The supporting cast is satisfactory, particularly W. H. Barwold, who makes a venerable old office-boy out of St. Peter. MARTIN.

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Leo Donnelly

For seasons past Leo Donnelly has been on the legitimate stage but seems the big war did the genial Leo a good turn by making it possible for Leo to enlist his services overseas as one of the Y. M. C. A. entertainers. Anyway Leo's back from the recent scene of the big clash in the Argonne Forest and other adjacent points and has landed right side up in vaudeville. Leo doesn't sing but he does work in a recitative aspect for an inning or two that appeared to fit the monologistic turn he has put into vaudeville. At the Riverside Monday afternoon Leo went along most successfully and effectively and his applause returns were really unbelievable for a matinee crowd at that house. Much of Leo's talk is brand new with a section here and there bearing on the war. Leo tacked on some timely gibes about the oncoming, onrushing nationwide Prohibition. He also joshed the women about voting and ended up with some war sentiment that was well received. If his Riverside reception is any criterion then Leo Donnelly is in vaudeville to stay. MARK.

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Emerson and Baldwin

The first impression received of Emerson and Baldwin is that they are dialect comedians inasmuch as they costume themselves as the traditional stage Frenchmen. Perhaps, this is a clever trick because the country's sympathy has been for France. Speaking in catalogue language, they have to be indexed as jugglers although this stunt does not occur until the end of their act. This feature is very well executed and has some attraction value as the ten pins are gilded and when in motion hold the eye. However, it is their comedy which commences their program and constitutes two-thirds of it that is the worth while substance of the act. It is a style which seems to be made up as they go along. This impromptu effect adds crispness to the lines and leads the audience to believe that they are getting a sort of a view of a back stage frolic. HIGGINS.

ORPHEUM—BROOKLYN

Alan Brooks, Van and Schenck and Josie Heather Score

Alan Brooks in his comedy sketch, "Dollars and Sense," was the brightest spot on a good bill. Josie Heather with her songs, and Van and Schenck were also big hits. Camilla's Birds opened, followed by Perone and Oliver. Seven Honeyboys offered "Honeyboys at Home," and Fred Allen pleased in "Trying to Get Along" Murphy, Nichols and company have laugh getter in "The School for Acting." Reynolds and Donegan, roller skaters, closed. HUSTED.

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Billy Rhodes

A good baritone voice is Billy Rhodes' chief asset, and this together with a pleasing presence and a sailor's uniform, makes for certain success with an audience. In his manner of presenting his songs, he lays somewhat more stress on musical values than is generally done with popular numbers. This opening song is *Down Where the Cotton Blossoms Grow*. This he follows with *I'm Always Chasing Rainbows*, during which he accompanies himself at the piano. *The Music of the Wedding Chime* and *Forever Is a Long, Long Time* are his other songs. MARTIN.

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The De Bourge Sisters

The De Bourge Sisters are two young Frenchwomen who have made up an illusion act with paraphernalia that may be seen in numerous windows on lower Sixth Avenue. They are purely mechanical tricks, except the closing stunt, a re-vamping of the old Hindu basket illusion. One of the Parisians climbs into a small box and the other jabs some ten swords through it, leaving them there. It provides an excellent finale, but it is a one trick act. TIDDEN.

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Rogers and Barrett

The old vaudeville classic "The Battle of Too Soon" has been revamped to some extent and is now being used by Rogers and Barrett. That the material is "there" is substantially attested to by the test of hearty age. The team now using the stuff have brought it up to date but it is essentially the same, which in the end means really funny. With it Rogers and Barrett have a two man act in one. When they put the material over less mechanically and find out where the laughs are and wait for them, they will fit on any popular price theater's bill. TIDDEN.

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Alice Eis

Alice Eis formerly of French and Eis, has a dance design in her act which is more unique than any on the New York stage. In a half light so that her movements would supposedly cast a shadow she dances a very intricate number in a form fitting costume, and her partner, James Templeton in a dark outfit duplicates her dancing with precision, measurements, back of her. The effect is exactly like a shadow. In fact some of the audience believe it is so until they exit as separate identities. The status of Miss Eis' act has no question. It is a success. HIGGINS.

PALACE BILL AN EXCELLENT ARRAY

Alice Eis, Madame Sylva, Granville and Adler Scored

The usual winter attendance packed every seat of the Palace. Easter shopping has not kept the feminine attendance away. The Palace has a corking opening act in Leon Gautier's Bricklayers.

Chieftain Caupolican fills the second position picturesquely. Vocally, however, his voice shows wear. When he began professionally, it was probably the case of being discovered by a musical promoter who was more anxious to realize quick returns upon this singing oddity than have the chief's voice trained so that its qualities would be reserved. *Carmen* was one of his artistic attempts. He being from a race that were the first American citizens, however, makes him an excellent drawing card.

Because the electricians hadn't learned their cues, Bennett and Richards' opening was nearly ruined. They must have a dark stage to begin. After three minutes of much dramatic spouting, leading one to believe a problem play is about to unfold acted by "whites," suddenly the lights are turned on and black face comedians are revealed. Monday afternoon this beginning had more spotlight than darkness. However, it did not prevent this cracked-up team from making good.

Alice Eis, formerly of French and Eis, did splendid work in a new dance act. Review elsewhere.

Felix Adler doubtless used many lines which were not in his head before he went on but the clever sentences which tumble over in this excellent comedian's brain are so brilliant that they couldn't help but express themselves which met with the approval of eyery one. My improvising Adler continue long in vaudeville.

As big a reception was tendered to Mme. Marguerita Sylva as she ever received in opera. Even at five dollars a seat her songs never went better. Selecting a gown of color and design that harmonized her beauty to a steen degree was good showmanship for taste is appreciated in the two-a-day as elsewhere. It was a gold affair touched with green. Her accompanist wore the same shade of the latter color and the regulation setting was French gray. Hence the color tones were as correct as her vocal ones. Her excerpt from Carmen was a classical touch which scored.

Ernest Ball is developing into a very good comedian. With Maud Lambert and his singing the new song *Open the Gates Of Paradise* coined them a big success.

Out of a curiosity shop of military props, guns, pistols and bomb, etc., Gallagher and Rolley built an array of laughs which satisfied immensely.

Bernard Granville correctly billed himself. He is a 20th Century comedian. His material is meaty and full of wholesome fun. Singing Joan D'Arc both in English and French was a patriotic union which won all loyal hearts.

E. F. Albee's "Art" was the last number on the bill but not the least in quality.

HIGGINS.

WELL BALANCED BILL AT COLONIAL

Dazie, Bernie, Sheila Terry and Others Win Favor

One of the best balanced bills of the season is on view at the Colonial this week. Though there is a shade of superiority in the second half of the program every act up to the intermission won applause which makes for "Success" (Herald). Mlle. Dazie has the headline position with her graceful and attractive dance revue. It is an elaborate offering with its union of classical and popular steps—quite the most pretentious that Mlle. Dazie has done.

Ben Bernie took second honors in applause. A nonchalant manner, wit and patter which are not of the obvious and just enough jazzing on his old violin for vanity's sake—and here is a single that will keep most any crowd in good spirits.

Juliet demonstrated her gift of mimicry. She of the mimics seeks new subjects at least and so we have imitations of Irene Franklin and Mrs. Fiske. Jim Toney and Ann Norman gave their clowning and dancing skit "You Know What I Mean" a genuine springtime tang. In next to closing position they caught a continuous gale of laughter.

One of the most dainty offerings seen at the Colonial in recent weeks is Sheila Terry's musical romance. "Three's a Crowd." William B. Friedlander used his imagination in devising this act and Miss Terry's charming manner and modes set it off. The result is a refreshing and refined production. Ben Bard and Gattison Jones are capable assistants. Wilfred Clarke and company in a brisk sketch of "double exposure" and Phina and company of dancing darkies completed the bill. REID.

Average Bill at Fifty-Eighth street for Last Half

The novelty for the last half at the Fifty-eighth Street is Belle Montrose. Her act, "Her Only Chance," about a greenhorn breaking into vaudeville, is a jolly affair. The hit of the bill, however, was made by Elaine and Tatiana, a picturesque dancing act. Lewis and Leona were only fair. Otto and Sheridan worked hard, even though it was Saturday night and scored. Harris and Morey once or twice forgot themselves in the nature of their jokes. Singing *Salvation Lassie O' Mine* got them applause. Captain Grubly and Mlle. Adelina's animal act, especially the elephant, was worth the admission alone. Norval Daly and company's act on a fake motion picture was excellent. HIGGINS.

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First Half of Week at Harlem Opera House

The regular bill for the first half at the Harlem Opera House opens with the Musical Hunters. Alice Nelson and Company offer a song and comedy act which gets many laughs. The Review Comique is an elaborate act with five girls and two men who conduct an old-fashioned minstrel show along new lines. Dolly Kay sings her syncopated songs with great charm, and Hoey and Lee in a discussion of the League of Nations are a comedy hit. The Curzon Sisters close the bill. MARTIN.

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Conway and Fields Return

After refusing to work the allotted spot in the Alhambra bill last week, account of no billing, and the claim that the early position was most mitigating, Charles Conway and Sallie Fields had a change of mind and returned to the theater on Wednesday.

VAUDEVILLIANS—By Ed Randall

JACK NORWORTH AT THE RIVERSIDE

Seasoned Veterans Do Not Mind April Heat

The rise in the temperature Monday afternoon put a crimp in the regular matinee business of the Riverside but the slump in the box-office returns failed to dampen the ardor of the acts. Jack Norworth headlined. Jack sang his way along like a high-powered benzine buggy and the regulars showed hearty appreciation.

Howard's Spectacle of trained animals opened the bill with some of the standbyes of the old Howard dog and pony turn. James and Betty (it used to be Jim in the old Coney Island days) Morgan are fast adopting regulation vaudeville ways and Jimmy must be commended for the effort to inject class into his turn. Miss Betty is wearing some nifty stage clothes and James on his musical work no longer bespeaks the familiar cabarettish style of musicians.

Rosalie and Helen Mellette, with Lew Pollack at the piano, go in for a routine patterned after "sister acts" of the Camerons with the Mellettes giving indication of doing even better work as the days go by. In succession appeared Leo Donnelly and Amelia Stone and Arman Kaliz, both under New Acts. After intermission George Whiting and Sadie Burt appeared.

Franklyn Ardell, recently in "The Crowded Hour" is back in vaudeville with his former laughing absurdity, "The Wife Tamer." Ardell has slipped in some new angles and the act is an improvement over his former presentment. Norworth "next to closing" was an emphatic success, with Johnny Regay and the Lorraine Sisters closing the bill. MARK.

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BERT WILLIAMS AT THE ROYAL

Catherine Powell and Robert T. Haines Among Offerings

An exceptionally varied and entertaining bill is being offered at the Royal this week.

Bert Williams is the main feature of the bill. He is giving his characteristic performance. *The Panic is On* and *Everybody Wants a Key to My Cellar* scored well.

Slim, Kaliss and Saxe as the "Lively Trio" gave the audience exactly what it wanted. They are a scream and were loudly applauded. Catherine Powell in her novel dances opens the bill. She was well received.

Francis Renault is appearing as the Parisian fashion plate. "She" and "her" costumes are better appreciated after "she" reveals "her" identity. The hair-breadth escapes of O'Donnell of the team of O'Donnell and Blair in "The Piano Tuner" caught the audience holding its breath. Shattuck and O'Neil were successful in putting over their act, "Punctuating Life's Manuscript."

The well written and excellent sketch, "The One Way Out" is well acted by Robert T. Haines and company and is a welcome diversion from the usual one act playlet. Billie Burke's "Motor boating" proves a winner in getting the laughs. Marino Brothers conclude the bill as flying torpedoes. SPOONER.

IN THE SONG SHOP

Why Feist Didn't Get "When You Came Back"—What's A Song Critic? All Publishers Prosperous—Ernest Ball Overlooked

BY E. M. WICKES.

SOME persons still wonder why Leo Feist did not publish "When You Come Back." Mr. Feist has never given any reason, and the best way to find one is by analyzing the situation—plus. The plus comes at the end.

Leo Feist and his wonderful organization can make a hit of any song that possesses the average amount of merit, or commercial value. Jobbers and dealers knowing of his ability and willingness to move goods at his own expense are ever ready to co-operate with him to the limit. The best proof of this being the co-operation he was given when he took "Over There." Mr. Feist thought that "Over There" was a song of a century, and Geo. M. Cohan knew what Feist could do with it. And, so the story runs, Cohan's one big desire at that time was to see the number become the greatest war song in the history of popular song, regardless of the money he received. And Leo Feist was just as patriotic in buying it. He felt that he could do the country a great deal of good by injecting the spirit of the song into every corner of the country. Mr. Feist knew that the song, if properly exploited, should return a handsome profit. A few others felt the same way, but wouldn't gamble to the extent that Feist did, for when Feist offered $25,000 for it, no one else had gone beyond $15,000. What Feist did with the song is history.

It is reasonable to suppose that Geo. M. Cohan would like to see Feist repeat on "When You Come Back," and if he did, why didn't he place it with Feist? A word from Feist to jobbers and dealers that he was out to equal the sales of "Over There" would have been good for orders amounting to 200,000 copies at least, and with the same exploitation given to "Over There" it should easily have reached the million mark. But maybe the troublesome question was would the copies move once they hit the counter? "When You Come Back," issued by another publisher, had its fling, but if reports are true, it wasn't a patch on "Over There," insofar as sales are concerned. The plus of the yarn is that a man close to the professional department said that the professional department couldn't see the song from any angle.

What's a Song Critic?

Every once in a while some one bobs up in the song game and poses as a critic of popular songs. But how can any one try to criticise a song when the popular ditty of today defies criticism. Any big publisher can tell the difference between a crude and a well-written lyric, or a catch and worthless melody, but no one can say that such and such a song will or will not be a hit and give logical reasons. Every one on hearing "Missouri Waltz" for the first time said it was a joke. Recently one big publisher couldn't see "Kisses." And from time to time some song that has received little or no attention sneaks out and goes over. If a song possesses that psychological something for the public it will become popular, and all the carping of a thousand critics won't be able to stop it. And if it isn't in the song no amount of "plugging" will put it over.

All Publishers Prosperous

Practically every publisher in the business has one or more hits at present, and if the publishers keep up the pace this year should be the best that the music game has ever enjoyed. Remick has "After All," and "Till We Meet Again," Feist has "Ja Da" and others, Harris has "Everybody Shimmies Now," Stern has "Helen" and "Kentucky Dream," Harry Von Tilzer has "Jim, Jim," and a few more, Gilbert & Friedland have "Singapore" and "I Found You," Forster has "Hindustan," Artmusic has "Forever Is a Long, Long Time." Pace & Handy have "A Good Man Is Hard to Find," Waterson, Berlin & Snyder have "Frenchy, Don't Cry," with a few more; McKinley Music Company has "You Can Have It, I Don't Want It," and Chappelle & Co. have "Roses of Picardy." In fact, there is scarcely a publisher, big or little, that hasn't at least one good seller. All of which indicates that the song writers should have something to console them after the first of July. Just look at the money some of them will save. Maybe some composer will see fit to write a melody for "Ten Nights In a Barroom" and dedicate to the Knights of the Brass Rail.

Ernest Ball Overlooked

On the strength of his past performance Ernest Ball should be as well known to the general public as John McCormack. But he isn't, and all because he is a bit too modest, or he is a poor press agent for himself. Ball is in a class by himself, and his music has a large following, but his name is not a household word like Berlin or Sousa. If music publishers and dealers exploited writers like book and music publishers do quite a few other writers would be better known to the general public.

James W. Casey Back Home

Mr. Casey has finally landed in his home at Seattle. There he will continue to publish his own compositions and a few from the typewriters of outsiders. But come what may, he won't have to worry, for he expects to draw down a big royalty from the catalog he sold to F. J. A. Forster, including "Egyptland," and "Hearts of the World."

Coming and Going

Louis Cohn, manager for Chas. K. Harris, will be married next month to Miss Menna Style.

Bernie Grossman, the song writer, and Billy Freish have taken a fling at vaudeville.

Paul Ellwood is back from France and will soon be on the job for the McKinley Music Co.

R. C. Young of Columbus, Ohio, has a new waltz called, "When I Dream in the Moonlight of You."

The Music Publishers and Actors will open their baseball season at the Polo Grounds, Sunday, April 13.

E. F. ALBEE, President J. J. MURDOCK, General Manager F. F. PROCTOR, Vice-President

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of DRAMATIC MIRROR

OUT APRIL 22nd. FORMS CLOSE APRIL 18th.

SWINGING 'ROUND THE EASTERN CIRCUITS

CINCINNATI: KEITH'S—Blanche Ring headed the bill in a collection of songs billed as "Topics and Tunes of the Times." Harry and Bob La Salla sang some "jazz" songs that got over big. Others were Jack Wyatt and his Scotch Lads and Lassies, Williams and Wolfus, The Avon Comedy Four, James Dutton and Company, and Gold, Reese and Edwards. GOLDENBURG.

CLEVELAND: HIPPODROME—Sally Fisher in "The Choir Rehearsal," headed this week's bill at B. F. Keith's Hippodrome. The Lightner Girls and Newton Alexander had a snappy comedy act with songs. Among the other acts were Bert Swor, blackface comedian; Bryan and Broderick, a splendid dancing team; Harry Langdon and Company in their comedy sketch "Johnny's New Car," and James J. Morton, comedian. MILES—A short but excellent vaudeville program this week, on which each act bid for headline honors, had Jessie Reed as one of the big hits with her repertoire of popular songs, including *Peaches Down in Georgia, Dixieland in France,* and *Oo, La! La!* Jimmy Britt, ex-lightweight champion of the world gave a funny talk. LOEB.

FALL RIVER: BIJOU—Jimmie Gildea and Co. in "Bon Voyage," headlined with a line of restricted songs and "Oui, Oui Marie." Lorenz and Hibbert, a good team of blackfaced comedians, went big. EMPIRE—Will J. Ward and his five piano girls, one of the best acts, with songs *After You've Gone Jazz Dance* and *Forever Is a Long Time,* scored. John Neff and Tom Murray sang *Smiles* and *Those Wonderful Days.* GEE.

INDIANAPOLIS: KEITH'S—Eva Tanguay pranced and sang to the great enjoyment of a big opening matinee audience. Marshall Montgomery, ventriloquist, and Marconi and Fitzgibbon, "Two Aces of Music," were big hits. "Petticoats," an attractive little playlet, was acted with punch. Gardner and Hartman provided plenty of laughs. KIRKWOOD.

JACKSONVILLE: ARCADE—Mary Howard, Tom McGuire and Edward Racey in "A Worth While Farce;" Helen Vincent, the Comedy Girls; Frank Stafford with Marie Stone in "Rip Van Winkle's Dream;" the Millettes in "The Upsidedown Boys;" and the Pickfords, manipulators; played to good houses. HOLLINGSWORTH.

LONDON, ONT.: GRAND OPERA HOUSE—Betty Frederick and Co. in a sketch entitled "Betty's Mistake;" Dora Dean and her Dancing Sunbeams and other acts played to big business, March 27-29. A good bill with Hill, Tivoli Girls and Hill as the headline attraction, filled the house March 31-April 2. WEBBE.

MANCHESTER, N. H.: PALACE—Harvey E. Wilson has booked some very good offerings for the patrons in the near future. Mr. Wilson has just been appointed manager of the Auditorium theater in conjunction with the Palace. Renn & Cunningham Sisters presented a very good vaudeville offering. In their act the song *Every Girl Wants to Marry a Soldier* was featured. MAHONEY.

MEDICINE HAT: PANTAGES—Harry Tsuda was headliner in a sensational balancing act. Rookie Lewis laughed himself into a success. Vine and Temple were mediocre. Very pleasing was "Willard's Fantasy of Jewels." Fair applause was granted to Fox and Britt. Gautier Brothers' "Animated Toy Shop" pleased.

MONTREAL: PRINCESS—The headliner is Leona La Mar in a clever and interesting Mind-reading act. Marie Norstrom, in "Let's Pretend," has an act that is out of the ordinary. "Wild Oats" is a strong playlet presented by Kinsley Benedict and A. S. Byron. Fred and Minta Brad in Sunshine Capers. Flo and Ollie Walters, Mabel Darrell and Jack Edwards, Wellington Cross, and the Royal Casgoignes make up a varied bill. LOWE'S—A Tabloid Musical Comedy entitled, "Olives," makes an attractive headliner. Joe Cook has a clever and amusing musical and comedy act. ST. DENIS—Vera Sabini, a classical dancer, makes an excellent headliner. Emma Stevens, White and West, American Coney Trio, and Arthur Turoli are other items. TREMAYNE.

PHILADELPHIA: KEITH'S—Singing and dancing acts dominate this week's bill. Mlle. Dazie and her dancers being the headline act. Allan Rogers made his local vaudeville debut and scored with his songs. Fern, Biglow and King have a good knock about act, and Herbert Clifton has a clever setting for his female impersonation acts. COHEN.

PITTSBURGH: DAVIS—Clifford and Wills presented their sketch, "Jasper Junction," and sang *Somewhere a Voice is Calling, Hawaiian Dreams, Chasing Rainbows, A Little Farm in Normandie* to a pleased audience. Edna Goodrich was the headliner. Nestor and Vincent presented a good juggling act. Clifford Walker presented his little act. Deiro played his accordeon. Norton and Lee presented dancing and Miss Norton sang *That's Not All* and *Song of Songs.* Wilbur Mack's sketch, "A Pair of Tickets," went well. Harry and Anna Seymour danced and sang *I Left My Happy Home, Smiles* and *O'er the Desert Wide.* LATUS.

REGINA: PANTAGE'S—John G. Sparks and company in "A Friendly Feud" was a good dramatic sketch well acted. Ben Linn's singing kept the audiences humming the choruses. The College Girls' Frolics were all that the name implied. Excellent work was done by Klass and Germini and also Mennette and Sidelle. S. G. MCINTYRE.

SAN FRANCISCO: ORPHEUM—"The Four Husbands" headlined, followed by the playlet, "The Wife Saver," which scored heavily. Sidney Townes entertained with song and patter, as did the pole balancing by Los Rodreigues. George Yeoman does a pleasing monologue and Sue Smith's character songs take well. Pat and Julia wire rope performances were marvelous feats and it was a profitable second week for Valeska Suratt in "The Purple Poppy." A. BARNETT.

SCHENECTADY: PROCTOR'S—The musical melange offered by Tom Brown's Musical Highlanders satisfied the audience that the act was of big time calibre. Neil McKinley, with some unique mannerisms and a powerful voice, corralled all the laughs. A surprise finish to "I Beg Your Pardon," presented by Drury Hart & Co., held interest throughout. Sampsel & Leonard pleased in songs and dances. Adonis (and dog), opening, gave the bill an excellent start. SAHR.

SCRANTON: POLI — Helen Stanley & Co. in diversion of song and dance, and Olsen and Johnson, funmakers, particularly pleased. Second half, "Petticoat Minstrels" and Oklahoma Four, comedy and singing, pleased. BRIGGS.

TORONTO: SHEA'S — March 31-April 5th—Bessie Clayton assisted by the Cansinos, has a fine dancing act. "Shayne" Al Shayne, "the singing beauty," is a sure fire laugh getter. Ernest Ball and Maude Lambert used all new numbers, viz, *You've Opened the Gates of Gladness to Sunshine Land, You've Made a Miser of Me* and best of all *Dear Little Boy of Mine.* LOEW'S—Pernikoff and Rose gave a very graceful display of dancing. Shea & Bowman just returned from a tank batallion (American) in France, have a fine skit, and Cliff Clark a good comedian, score. HIPPODROME—10 Navasser Girls with their instrumental musical offerings are the chief hit of this week's bill.

WASHINGTON: KEITH'S—Offers a program of unusual strength and merit. Emma Carus, the musical comedy comedienne, is the central luminary. Robert T. Haines and Co. present with most agreeable success Lieut. Robert Garland's one-act play, "The One Way Out." Frank Fay satirizes the prohibition frenzy in his clever skit, "The Face on the Drug Store Floor." A tuneful novelty that scored strongly was Yerkes' Jazzarimba Band. Felix Adler and Frances Ross met with glad hands in their fantastic offering, "What Fools We Mortals Be." WARDE.

WILKES - BARRE: POLI—The "Petticoat Minstrels," with Claire Doran headed. Her opening song was *Always Chasing Rainbows;* Oklahoma Four, dancers and steppers; Dick Knowles, parody singer and story teller; Tom and Dolly Ward in "Army Life," were others in the bill. BRIGGS.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

Regretful Blues	Van and Schenck
And That Ain't All	Jack Norworth
Everybody Wants The Key To My Cellar	Eddie Henley
Can You Tame Wild Wimmin?	Lou Holtz
Don't Cry Frenchie, Don't Cry	Smith and Austin

IS THAT SO!

Hobart Bosworth will try his new act, "Jes' Buck," out in Akron, Ohio. Its local color is western and Bosworth has a fat acting part.

Patricola is making W. S. Hennessy busy. In every theater she has played in New York she has had to give repeat engagements.

Louis Lytton is with the Shubert production of "Susan Lennox."

David Idzal, for a long time in the box offices at the Garrick and the Princess in Chicago, is now treasurer at the State-Lake Theatre in that city.

. . .

Orpheum in Oakland Has Valeska Surratt as Headliner

Valeska Surratt, the headliner, made a hit with her many screen admirers and was encored at all performances until she responded with a speech. Henry B. Toomer in "The Wife Saver" was another act that scored. Walter and Emily Walters, Sidney Towne and Bert Fisk, George Yoman and Lizzie, Pat and Julia Levola and Sue Smith comprise the balance of the program and all are good. SCHEELINE.

. . .

Chicago Agents in New Quarters Soon

Chicago vaudeville booking agents will soon vacate the Majestic building. It has been announced that the Western Vaudeville Managers' Association and the B. F. Keith office would occupy the fifth floor of the State-Lake building. Other agents, according to reports, will go to the Woods Theater building, the Loop-End, the Masonic Temple and other structures where they can get the best offices. These changes will take the activities of the present Majestic building to the corner of State and Lake streets, and will make a big change in things theatrical in town. For the past few months there appears to be a trend to the northward with all theatrical activities, and the State-Lake appears to be the center of those activities.

. . .

Hughes to Present Brother and Sister in Vaudeville

John Hughes, of Adelaide and Hughes, the dancers who are appearing in "Monte Cristo, Jr." at the Winter Garden, is to present his brother and sister, Stanley and Maisie Hughes, in vaudeville. Stanley Hughes was a member of the 105th Machine Gun Battalion of the 27th Division. He produced all the dancing numbers of "You Know Me, Al," and put on several shows for his division while in France. Maisie Hughes was the dancing partner of John Hughes for two years.

. . .

Good Vaudeville Bill at the Orpheum in Vancouver, B. C.

The Six Kirksmith Girls made a decided hit in their Musical Interlude, playing a variety of instruments, and singing well. Paul Dickey, in "The Lincoln Highwayman," has a gripping bit of melodrama. Sam Adams and J. P. Griffith supplied the best humor of the bill in "The Music Lesson." Other features were The McIntyres, Hobson & Beatty, Charlie Wilson, and "Those Girls of The Altitude." WOOD.

"All Night Long Anyone Sings This Song"
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Al Raymond

Al Raymond has supplied himself with some fertile patter. It is well constructed. The best parts are diplomatically arranged, they being at the beginning and ending of his act. Designing his material in this manner gives him a bang-up opening, even if the middle has to drag. However, this slowness is entirely forgotten by the gattling quick laughs which tumble over each other at the end. The substance of the patter consists of timely topics twisted into comical kinks and words and phrases bent and transposed to give a ridiculously different meaning than appears in the spelling book. Raymond's delivery and methods fit this style of monologue like well fitting gloves. He's a cocktail to any slow moving bill and on the speedy ones he will be able to hold his own with credit.

HIGGINS.

Lillian McNeil

Of considerable personality underscores one of Miss McNeil's assets. Possessing such a jewel should cause her to work hard for stage recognition. All artists need such a gift. Now that the path is partly ironed out for her she will be able to work herself up all the more rapidly. She is being used as an opening spot, and goes fairly well. In a modish green gown and curly hair worn down her back, her stage presence is pleasing. Her special song material had abundant applause. A dance having unique steps to the accompaniment Ja-Da with the popularity of this song helped her second number to get over. Evidently she has practiced more on her jazz dance than the other, for she held it for her final card and won sevefal encores.

HIGGINS.

Haydn and Ercelle

There is decided "class" to Haydn and Ercelle, which the red velvet curtains of the Harlem Opera House served rather to enhance than otherwise. The four special songs that Haydn uses are clever and exactly suited to his style of comedy. Miss Ercelle plays a violin solo with full appreciation of musical values and helps Haydn considerably with her obligatos to his songs. The Englishman's description of a baseball game has been worked pretty hard in the last few years, but seems to bear up in spite of its age. The act would not suffer from its withdrawal, however. Haydn's all too brief dancing is brisk and vigorous. He wears several absurd costumes, and altogether, with Miss Ercelle's assistance, musically and pictorially, provides a very entertaining twenty minutes.

MARTIN.

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Norvall, Daly and Co.

This company has a burlesque on a school for manufacturing by theft motion picture actors from boob girls and boys and also from those who limp with rheumatism or lisp through false crockery. First enters a secret service agent made up to represent all the awkwardness of a high brow bachelor girl, and why she hadn't annexed a meal ticket. The motion picture gentry fleeces her of all her worldly cash and he scents no suspicion of a legal comeback. The second subrosa boob is a girl posing as a fifty-fifty French and Forty-second Street trollop, but she manages to clasp the handcuffs on him. Curtain. Whether they are female policemen, newspaper women or vice crusaders the author neglects to state. Thus part of the strength of the plot is diminished. However, its suspense element is well maintained. Up until the last curtain the sketch's construction keeps the rank and file audience ignorant of its climax. The method of telling the story resembles a Goldberg cartoon series. No. 1—the motion picture instructor waxing rich on fraud. No. 2—an example of how he does it by the visit of the first spying girl. No. 3—the second spying girl gradually getting his game. No. 4—she capturing him with handcuffs and he receiving the grand haw haw. In all the sketch is clever, but the cast will just get by on the small time.

HIGGINS.

Lewis and Leona

A very noisy team whose routine has not much system nor their patter much substance. Miss Leona walks out first. Her immense red plume hat which is not worn for grotesque purposes, so envelopes her that it takes some time to discover her face, which is not unpleasant, but which suffers from her shrill voice. After her introduction from the left side between the exit scenery and the drop a contrivance at first appearing like the mouth of a cannon begins slowly to move out. Not much speculation is required to decide it is a violin case, but it creates a laugh. Lewis, who is Tony the Italian, holds the other end and makes his first entrance via this novelty; while not particularly new, must be granted to him as having planned an entrance somewhat different. He has some of the stage Italian's eccentricities. His parachute patter was laughable. When he sprung the story about a certain article of his clothing falling off, one-third of the audience roared, the other two-thirds mumbled disgust.

HIGGINS.

Wire and Walker

The young man and woman who are billed under the cryptic names of Wire and Walker have a slack wire act that is thoroughly strong enough to be placed as opening or closing number on a big time program. The man of the act, who does all the wire work, performs some astounding stunts, among which is the catch-breath feat of passing two small hoops over his body while he kneels on the wire. Another difficult thing he accomplishes is passing a hoop over himself and the girl, who is hanging by her feet from his shoulders while on the steel rope.

TIDDEN.

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Out April 22nd

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Elaine and Titiana

The act of Elaine and Titiana looks just as if the covers were torn off fancy bon bon boxes, or some of those large hand-painted china shirt waist buttons which the fairer sex wear and appears as if they were fastened to strings and gracefully manipulated. True, these two girls do not dance with such authority as would land them in the Metropolitan Opera House. But to those who live in cramped pigeonhole apartments with wall paper of a design like the dobs on an artist pallette's design, the quaint and restful pictures they present, make a valuable contribution to a bill financed by such an audience. Such colorful and tuneful tit-bits are more than all the civic theaters of New York with their prating about giving the "people" proper color sense have ever done. There's a little bit of spice added which helps the boys out. It is the shadowgraph pictures which these lithesome dancers cast when they change their costumes behind a white screen. There is just enough outline to suggest desirability and to keep the swains out front in a respectful state of admiration as when beholding the charms of their own sweethearts in enticing but respectful decollete. HIGGINS.

Pantzer and De Veaux

Pantzer and De Veaux are a musician and contortionist. The musician plays very well on bells, satisfactorily on the piano, and rather dully on the cello. The contortionist does some clever stunts, including eating with a fork attached to his heel. MARTIN.

"He Talked in His Sleep"

"He Talked in His Sleep" was tried out again at Proctor's 125th Street Theater. It was experimented with at Keeney's several weeks ago. The same human interest qualities have been retained, which gets it over with telling effect. A bridegroom sleeping in his bridal bed with his bride spouting adoring lines by his bedside couldn't help but hold interest. The girl who plays the bride is far inferior to Isolde Illian, who created the part. HIGGINS.

Feiber and Small

Feiber and Small automatically fall into the huge class of average piano and song acts, principally because they have practically nothing new to offer in the way of method. They are pleasing, but hardly unique. They open with a descriptive song about Camp Upton. The rest of their act is made up of popular numbers, including *Everybody Wants the Key to My Cellar*, and at least one exclusive ditty. The pianist plays pleasantly, but he should not sing in falsetto. TIDDEN.

Stone and His Dog

Mr. Stone calls his dog, a kind looking, deliberate Dalmation, Sherlock Holmes, obviously because of the canine's deductory powers. These consist principally of answering by short and snappy barks mathematical questions asked by Mr. Stone, who remains absolutely immobile and gives no signals. Some of the things the dog does are quite remarkable. Shortened somewhat the Stone and Sherlock Holmes act would suffice for an opening number in popular price theaters. TIDPEN.

Ryan and O'Neil

To analyze the work of Ryan and O'Neil as to their special merit is rather unfair, for the reason they have not built their act probably with any other thought than to get on the stage to sing some songs which are already very popular. Their singing them is quite satisfactory. If they wish to succeed to any greater extent they must build a frame work of some original patter and novel entrance and exit business; having done that, use such excellent songs as they have, like one does with good furnishings to decorate a well constructed house. Singing *When Ireland Comes Into Her Own, Don't Forget the Salvation Army* and *How You're Going to Wet Your Whistle* brought much applause. HIGGINS.

Madge Dahl Assisted by Colo Santos Band

Madge Dahl, a singer of considerable ability, bills herself as technically the star of this musical organization but the work of Colo Santos Band is of such a high order that they should appear on the announcement cards as a co-star. Miss Dahl sings the aria from Faust with a good knowledge of tone values and considerable intensity. These vocal credits she colored with some consistent acting which process of course held the audience where austere concert style would have gone flat. The band's special number is "Columbia, The Gem of the Ocean. Twelve musicians make up the personnel. Director Colo Santos has the cartoonist's conception of a musician's hair cut. HIGGINS.

Knight Benson and Company

"Pleasant Inn" painted on two conspicuous places on this act's own setting of supposedly such an institutions eye immediately with the curtain rise. Hence, it expects a pretty tea party. But the tranquil statement is a fib. However, no one is cheated out of entertainment. It is plentiful. A couple seek the quiet of the country inn to escape the jealousies of the city. Things were going smoothly until hubby reads from a newspaper of a sensational divorce suit in the paper. His wife takes the woman's part and he the man's. Oil is added to the domestic row later when the wife overhears her husband's offer to show the inn's porter the city's night life. She bribe's the porter to spy on her husband and the husband bribes him to masquerade as a girl with designs upon his affections which vamping is to be done in view of his wife so as to redeem himself in her graces. Finally this double cross financing is exposed and matrimonial arms entwine. HIGGINS.

Williams and Bernie

Trapeze performers that are as agile as grasshoppers is the team of Williams and Bernie. They twist and double in and out of swinging rings in positions that are about as inhuman as are those angles of a ten blade jack knife. One of them works as a straight; the other is a clown, using all that personage's traditional make-up. The jester's methods of the latter add lustre to the act. They keep the audience in a constant giggle. HIGGINS.

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in

"BRASS BUTTONS"

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40TH ANNIVERSARY DRAMATIC MIRROR

THE 22nd OF APRIL

PHOTOPLAY MUSIC

Conducted by MONTIVILLE MORRIS HANSFORD

PRODUCERS BEGIN TO SEE NEED OF MUSICAL SETTINGS FOR COMEDY OFFERINGS

BY PHILIP EDWARDS

I HAVE noticed lately some reference in trade papers to one-reelers, short subjects, etc. How one exhibitor broke his box-office record running something other than a feature. Last fall I had a long conversation with an artist, who is also acquainted with a fair set of brains, about the value of an entire comedy bill. Later, Hugo Riesenfeld tried out this plan at the Rialto Theater; and the past week saw the same thing at the Rivoli. That is, the comedy element predominated throughout the program. This plan caused some radical departures in the musical settings.

Good comedy music is in a way harder to find than the serious stuff; and there is much more room for originality of the setting in comedies than in features. So, the "traps" along Broadway have been racking their brains for effects to use with comedies.

Comedies Open to Music Settings

Up to date, so far as I know, there has never been any attention paid to cue-sheets for comedies. No elaborate array of musical hot stuff follows Charlie Chaplin around the country when he "Shoulders Arms," nor when he leads the celebrated "Dog's Life." Film companies have relied entirely too much on the good nature of the various one-horse orchestras to put these pictures over; and the many excellent orchestras have been left to dope out their own ideas over night.

Even on Broadway, where one expects the best in musical settings, the comedy has always been left until the last item for attention, unless it was something very special. But even when the picture demanded some unusual musical stunt, just that one was given it and no more. The picture was supposed to "go over" without any particular effort on the part of the setting.

This last line solves the reason for a lot of comedy neglect. Too much has been left to the picture. Comedies were supposed to be riots with little or no worry from anybody or anything. But as a matter of fact they are open to excellent musical settings, sometimes more reasonable than the feature itself.

This was brought to my attention by James Montgomery Flagg one evening while we were watching a picture in the Rialto. He said most orchestra leaders ruined his comedies by playing slapstick stuff for them. There is much difference between the grotesque and the slapstick varieties of settings. He was right about it. Jazz and ragtime had little place in the scores for his travesties.

Cue Sheet for Comedy Film

Now to the point of all this: I have just received a letter from Pat Dowling, publicity manager for Christie Film Company, in which he makes a startling statement. Nothing more nor less than that with the release of the first Christie Two-Reel Special, called "Sally's Blighted Career," there is going to be a cue-sheet! This is good news, and we have got to hand it to the Christie people for starting the ball rolling. Of course, this will be watched by musical leaders who are capable of making good comedy settings.

In some ways the setting of the comedies, be they good ones, takes a man with much sense of humor; he must be almost as good as the man who got up the story, or the director, or (Think of it!) the actors. I can not imagine a leader of the serious type setting a comedy. So, these new cue-sheets will come in handy for many theaters; they will give the leader suggestions and add a great deal to the efficiency of the picture as a drawing power.

Drew Plays Demand Variety

As an illustration of what good comedy music means, the Drew type offers much light. There is no use on earth just playing waltzes and the various numerical steps of the day for these splendid domestic plays. They are open to music of the best sort, dramatic (More or less burlesque, of course), plaintive, etc. It can not be said that a waltz or a one-step describes any sort of screen action except the dance for which they are intended.

If a waltz is used for a love theme, it usually gets its effect from the popularity of the words, which everybody already knows. An unknown Strauss waltz, for instance, would have no value as a love theme, yet it would be a finer musical number than any of the modern tunes. And so the comedy of the higher type suffers from the application of a mess of late dance tunes. They mean nothing, and the audience simply gets a melodic accompaniment of a neutral character.

Better music for comedies will come, and better comedies will come. The comedy is almost as good an attraction as the feature. People like to laugh; it aids digestion. More power to Christie and any other company that thinks of the music for their output.

* * *

Tax on Music Live Issue in Cleveland

The tax on music has just become a live issue in Cleveland. Every manager of a first-run motion picture theater received notice from the American Society of Composers, Authors and Publishers that they were immediately liable to fine or imprisonment or both if they failed to comply to the requirements of the Society. Local exhibitors will take action to overcome this demand, which in some instances, would be suicidal for the exhibitor.

SPECIALLY ADAPTED TO PHOTO PLAYING

Poema di Amore Seifert (Love Theme)	C. Fischer
Evening Song, Geiss, (Fine Melody)	Schirmer
Marche Indienne, Sellenick, (East Indian)	Schirmer
Camelia, Touning, (Love or Neutral)	Belwin
Suite Orientale, Berge, (New)	Jungnickel
At Twilight, Sellars (Idyl)	Schmidt
Radiance, Sellars (Light joyous)	Schirmer
Neapolitan Serenade, Severn,	C. Fischer
Pierrot, Seybold (Light Waltz Caprice)	Schmidt
Intermezzo "Goyescas," Granados (Spanish)	Schirmer

SAN FRANCISCO—THE CALIFORNIA

Japanese Music Features "A Heart in Pawn"

The California Theater, gave its patrons a delightful musical treat in the presentation of Sessue Hayakawa's latest production, "A Heart In Pawn." The numbers used to interpret the feature photoplay which was rendered by the California Theater Orchestra under the direction of Herman Heller, and Eddie Horton at the organ, included *Lady Picking Mulberries, Kashmiri Love Song,* Excerpts from *Madame Butterfly, Japanese Reverie, A Night in Japan, Robespierre Overture, Fuji Ko,* and the Japanese dramatic theme *Nipponese.*

* * *

CLEV'L'ND—STILLMAN

"The Test of Honor" Has Dignified Setting

John Barrymore in "The Test of Honor" was given an elaborate production at the Stillman theater this week, befitting both the star and his current vehicle. The general concensus of opinion was that this was by far the finest of Barrymore's many artistic screen efforts, and as such, was heavily attended all the week. A very dignified score was arranged by Musical Director Spitalny as an accompaniment to "The Test of Honor," consisting of *Supplication, Matti Mata* by Leoncavallo, and Delibes' *Lakme.* A beautiful symphonic introduction based on Liszt's *Liebestraum* was specially prepared by Mr. Spitalny. LOEB.

* * *

IS THAT SO!

Herman King, musical director, has just arrived from San Francisco and is at present disengaged. Mr. Leon Domque is his manager.

Uda Waldrop, organist at the Tivoli, San Francisco, has composed *Sweet Peggy O'Neil,* which has won favor.

Max Manne, Rivoli trap drummer, is out for a record in incidental effects in connection with the showing of the "Chaplin revival" picture, "His Prehistoric Past." He has laid in a large stock of bells, woodblocks and other shelf-hardware used in orchestras.

WASHINGTON—METROPOLITAN

Appropriate Music for Week's Two Pictures

For the first part of the week the Metropolitan Theater Orchestra, Jesse Heitmuller conducting, with Constance Talmadge in "Experimental Marriage," played as the overture a characteristic number *The Forge in the Forest* (Michaelis) with a lovely adagio opening followed by the imitative sounds for day-break, the smith at the forge, etc. Preceding the picture the organist, Lewis P. White, played selections from *Glorianna* (Friml) and *Eileen* (Herbert). Among the numbers played by the orchestra for this picture were *Cupid's Frolics* (Miles), *Solo Dance of Helen* (Gounod), *Adieu* (Karganof) and *Atonement* (Zamecnik).

The last part of the week for the picture "Daughter of Mine," with Madge Kennedy, the overture played was *Orpheus in der Unterwelt* (Offenbach), followed by a violin solo, consisting of a Guatemalan melody, by A. Ralon. Among the numbers played by the orchestra for the picture were *Simplicity* (Dorothy Lee) and *Marionette* (Felix Arndt), and for sadder moments it plays *Mood Pensive* (Applefield), followed by *Sweet Forget-Me-Nots.*

* * *

CINCINNATI—WALNUT

Old Melody Revived for "Common Clay"

Prof. Theo. Menge arranged a delightful program of tuneful music of a high order for the accompaniment to "Common Clay," in which Fanny Ward is featured. For the love theme he resurrected the old plaintive melody *Because I Love You,* and it seemed to just fit in with the story. A happy selection of popular numbers was used for the cabaret scene. Other music featured was *Romanze* by Tschaikowsky; *Imaginary Ballet* by S. Coleridge Taylor; *Song Without Words,* by Rebikoff; *Melodie Fantasia,* by Massenet; *Romanze,* by Frommel; *Antony and Cleopatra,* by Greenwald; *Nocturno* from "Midsummer Night's Dream," by Mendelssohn; *All Souls Day,* by Richard Strauss; *Meditation* by Drumon; *L'Arlesienne,* by Bizet; and *Prelude Deluge,* by Saint Saens. *For Your Boy and My Boy,* the famous Liberty Bond song, was used for the soldier theme. GOLDENBURG.

* * *

FALL RIVER—BIJOU

"At Twilight" Theme Used for "The Man Hunter"

The musical program for "The Man Hunter" under the leadership of Leo Shoob was as follows: *The Two Hussars,* by Doppsler; *Southern Roses,* by Strauss; *Elegie,* by Czibulka; *Romance,* by Stroll; storm scene from "William Tell," and *Moonlight on the Hudson* by Tobani. Golden's *At Twilight* was the theme used.

HANSFORD'S MUSIC CUES FOR THE BIG FEATURES

"The Wishing Ring Man" (Select)

Open with a light joyous intermezzo Theme.
Title. In the afternoon—change to another same.
T. I hope nobody else—theme.
T. I don't envy you—a gavotte.
T. Oh, Aunt Lucilla—nocturne style, soft.
T. You can't go, Joy—theme.
T. To congratulations — an intermezzo.
T. Aren't you going to look—theme.
T. So Joy starts on—a polka.
T. The engagement hall at—theme.
One-step for musicians.
T. Gale Maddoz—soft, sentimental melody.
T. I know I only borrowed him—light intermezzo.
T. The afternoon finds Joy—theme.
T. Mrs. Hewitt, I'm frightened—light pastoral style.
T. Joy, have you forgotten that—slower melody.
T. With the morning—light neutral.
T. You and John come over—a one-step.
T. The game is over, Joy—theme.
T. Pleading illness—slow minor.
T. Like a landslide—hurry, into agitato (effects).
T. I would have followed you across—theme.

"That's Good" (Metro)

Theme suggested: *Kisses*, Zamecnik.
Open with theme.
Title. Ethelbert, I'm surprised—an intermezzo.
T. Barret Prentice—theme.
T. I'm a pirate—light polka movement.
T. But Mr. Starr—soft waltz.
T. Your uncle must be marvellous—theme.
T. Please, Governor, do it—plaintive.
T. But I tell you it isn't—dramatic.
T. You've helped others—sentimental intermezzo.
T. In the language of the—a one-step.
T. Did you ever ride to the—theme.
T. When you get through—soft waltz.
T. I have picked you for—theme.
Josephine talks to uncle—dramatic.
Josephine reads letter—theme to end.

"Fighting Destiny" (Vitagraph)

Theme suggested: *Memories*, Huerter (Boston Music Co.).
Open with theme.
Title. The object of a last—an intermezzo.
Health is drunk—brighten into Jolly Good Fellow.
T. 2 A.M.—mysterioso.
T. The man was tall—dramatic.
T. And when Larry arrives—theme.
Larry hears book dropped—hurry.
Judge Rundlege enters—soft reverie, or nocturne style.
Larry reaches hospital—slow, serious.
T. You trust Caryl—dramatic.
Vary dramatic to action into hurry and agitato.
T. Dan's rooms are on—theme.
Levarro answers telephone—agitato.
T. Chinatown—heavy mysterioso, rather dramatic.
Chinaman hears noise—hurry.
Caryl enters—theme to end.

"The Silk-Lined Burglar" (Universal)

Theme suggested: *After Sunset*.
Open with rather festive prelude, to action.
Title: Michael Delano—slower, more serious.
T. Mary, his pal—light intermezzo.
T. Seven o'clock—a slow waltz.
T. Robert Melchoir—a gavotte.
T. Just married—to soft waltz.
T. Anxiously waiting—intermezzo.
T. Turn this around—rather dramatic.
Blackie at safe—mysterioso, into agitato with action.
T. Dere gone—rapid movement.
Robert and Blackie enter room—slower intermezzo style.
T. He must go to jail—theme.
T. It is against the law—light polka, or march.
Play records to action, if possible, otherwise piano.
T. My God—a hurry.
T. We owe it all to Blackie—theme.
T. I'm working for government—a patriotic strain, few measures.
T. My Blackie—theme.

"A Man and His Money" (Goldwyn)

Theme suggested: *Woodland Echoes*, Friml (Boston Music Co.).
Open with a light one-step.
Title: That evening—theme.
T. Hello—one-step.
T. Take me back to the club—theme.
T. Come on, Harry—one-step to action.
Watch direct cue: What a Wonderful Mother, to action.
T. The next morning—dramatic.
T. John Sturgeon—theme.
T. Three months later—an intermezzo.
T. It's a great life—theme.
T. Why don't you say yes—soft waltz.
T. Aren't you ashamed of yourself—theme.
T. I'm awfully sorry—lively intermezzo.
T. The next morning—rather agitato.
T. Your aunt is very ill—slower, quiet.
Automobile stops—rather dramatic.
T. Which is the road—hurry.
T. Where are you going—bright intermezzo.
Into theme to end.

* * *

PITTSBURGH—GRAND

Patriotic Music for "Girl Who Stayed At Home"

"The Girl Who Stayed at Home" was presented at the New Grand and the special number rendered was *The Only Girl*, by Herbert. The feature play opened to the strains of *Morning on the Zuider Zee* by Kriens. *My Maryland, My Maryland* and *Dixie* were used to accompany the scenes played in the French chateau, where dwells the only Confederate who refused to surrender to the Yankees in 1865.

Serenade, by Rachmaninoff, was effective as a setting for Carol Dempster's Solo Dance. Chopin's *Nocturne*, Op. 9, No. 2, was in keeping with one of the love scenes in the chateau garden.

In one of the early scenes in Cutie's apartments, where Cutie feels the need of music and turns on the Victrola, a realistic note was added by a phonograph playing, Parenteau's *Chinese Fox Trot* being utilized.

We're Going Over was played softly and increased in tone volume when Oily and his father visited the draft boards. One of the best numbers used for the battle scenes was the first movement of Mozart's G Minor Symphony.

When Cutie prays that Oily won't be trapped by any "French Jane" the orchestra plays *Bring Back My Bonnie to Me*. Altogether the musical program carried out the theme of the play musically and Zoel Parenteau's arrangement was very fitting.

LATUS.

Steinberg

JOSEPH KLEIN
Assistant Conductor of the Rivoli Theater orchestra

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RIVOLI—NEW YORK

Novelty Overture Offered with "Brass Buttons"

An elaborate setting for the well-known "Peer Gynt" suite by Grieg offer patrons of the Rivoli a decided novelty as the overture this week. There will be a special article in THE MIRROR next week on this innovation. Erno Rapee and Joseph Klein conducted this with artistic effect. The Post Scenic, "Sunshine and Shadows," is shown to *Love's Happiness* by the orchestra. James Harrod, tenor, sings Gitz Rice's *Dear Old Pal of Mine*.

The Rivoli Pictorial follows the tenor solo, and shows scenes of Uncle Sam making seamen, accompanied by *Before the Mast, Parade Militaire* and *Izme*. Coupled to the news feature is a "Happy Hooligan" comedy cartoon, "In Dutch." For this the orchestra gives some good effects, including *How I Hate to Get Up in the Morning* and *You Bet*. For scenes of the Roumanian Queen the accompaniment is Elgar's *Pomp and Circumstance* and Sousa's *Hands Across the Sea*.

Mme. Pascova sings the aria, *Knowest Thou the Land*, from "Mignon." The feature is William Russell in "Brass Buttons," a delightful light comedy with a few thrills thrown in. The orchestra uses during this two themes, one for Russell, *Mollie, Dear, It's You I'm After*, and Herbert's *It's a Great Day for the Irish*. Other numbers played are *Poppy Land, Russian Rag, Whistler and His Dog, Love Bells*, and *Forest Whispers*.

Professor Swinnen closes the program with the Widor *Toccata* from the Fifth Symphony.

RIALTO—NEW YORK

Popular Numbers Accompany "Peppy Polly"

Liszt's beautiful *Les Preludes* is the overture at the Rialto this week, conducted by Hugo Riesenfeld and Nat W. Finston. A Bruce Scenic, "Before Breakfast," is accompanied with the waltz from Tschaikowsky's Fifth Symphony. Sascha Fidelman, the concert master of the orchestra, is playing the *Canzonette* from the Tschaikowsky violin concerto.

The Rialto Magazine shows scenes of welcome home to troops from South Carolina, the orchestra playing *Dixie, For the Nation's Honor, Virginia Skedaddle, Lance and Shield* and *High School Cadets*. For a scene of rioting in Berlin Berlioz furnishes a good accompaniment in his famous *March to the Gallows* from his Fantastic Symphony. Selections from "Queen of Sheba" are used for Australian troops at review. Then comes the celebrated Trio from "Faust," sung by Annie Rosner, Martin Brefel and Emanuel List. The feature, "Peppy Polly," with Dorothy Gish, follows this. The love theme is Friml's *Adieu*, other popular numbers being *Yesterthoughts, Prelude*, Jarnfeldt, and *Zephyr*.

The first Larry Semon Special Comedy, "Well, I'll Be ——," was shown. Popular fox-trots, the *Polo Rag*, and one-steps, were used for this. A good effect at the end was obtained by the orchestra executing a "break," as Semon says the words of the title. The organ solo, an *Allegro* by Dubois, closed the program.

* * *

IND'P'L'S—CIRCLE

Two Features Receive Good Settings

"The Brand," which was the feature picture at the Circle Theater March 31 to April 2, was given an excellent orchestral accompaniment. The overture of Verdi's *Forza del Destino* was played and *When You Were Truly Mine*, by Dorothy Lee, was used as a theme. Among the other numbers were *Remembrance*, by Deppin, *Elegie*, by Lubormisky, *The Lord's Prayer*, by Bial.

The last half of the week the feature was Mabel Normand in "Sis Hopkins." Selections from "The Grass Widow" were played as well as other numbers including, as a theme, *Eccentric Comedy Character, Gavotte and Musette*, by Roff, *La Comedienne* by Hosmer and *The Grasshoppers* by Trinkhaus.

KIRKWOOD.

* * *

SAN FRANCISCO—THE CALIFORNIA

Dramatic Music Features "The Marriage Price"

A beautiful musical program was offered by Herman Heller and the California Theater Orchestra at the presentation of Elsie Ferguson in "The Marriage Price." Heller used such selections as *Vanity Caprice*, by Jackson; *Serenade*, by Rubenstein; *Sweet Bells*, by Gruenwald, and many numbers of a dramatic tension.

A scenic production, entitled "The Depths of the Sea," was musically interpreted by Eddie Horton at the organ. He used *When the Bell in the Lighthouse Rings*, and many numbers of a popular variety.

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

Circuit Booking of Motion Pictures—Requirements of Each Locality Must Be Studied—About New Writers Again—Dr. Copeland Broad Minded—Intolerance Displayed

IS "circuit booking" of motion pictures, as at present conducted, wisest and best? Does it give opportunity for the *special needs* of the cities on the circuit to be properly consulted. A talk with the manager of a big "circuit house" in one of the large cities convinces me that such managers do not have the hand in program selection they should.

After all, it is the man "on the spot" who knows HIS town. He meets its public, gets a *first-hand* line on THEIR tastes, a strong idea of what THEY want in the way of film entertainment.

"And picture tastes will differ," says the manager I interviewed. "There are reasons why certain of even the really big pictures are not sure bets for a city like this. Then, all the advertising and all the hustling in the world by the local house won't be effective.

"But the bargain idea prevails in the home office (New York). The big picture is attractive to many of the houses on the circuit. So an effort is made to get it right by offering a lump sum for so many 'days.' These 'days' take in every house on the circuit, regardless of local tastes and the desirability of the picture in each particular community.

"Now, New York is wrong in booking a picture on the bargain basis. It should be bought for only such communities as it is built for. The lump sum price is misleading. The loss is in the towns where the film fails to get over. It would have easily paid to book another picture in those towns, even at a greater price.

"And along with the money loss is the energy loss. The local house could better have applied its energy to a picture suited to its public. It could have strengthened its prestige that way. Instead, a full week of promise is crossed from its calendar because New York gets a better price by offering more 'days.'

"It doesn't encourage the local manager, either. Automatoms don't work as well as responsible executives, and I'll be darned if a house manager can feel like a responsible executive under the present take-what-we-send-you system.

"If the main office holds the local manager responsible for the business done in his city, it should expect him to gauge the picture requirements of that city and then stand by his recommendations.

"The main office should by all means get attractions as reasonably as it can, but it shouldn't close a feature for its entire circuit until it has sounded the managers who will have to play it. They can be easily reached by mail with descriptions of the special that the main office may be considering.

"They can wire their opinions of its possibilities, after receipt of this data, and in that way New York can come to a quick and sensible decision. And book each special for just the house it is suited to, or has a chance in."

Local Consultation

Well, that great combination of exhibitors, the First National, purchase negatives on the *local consultation* basis; so why not every other circuit, large and small? You will say that First National negative purchases involve the expenditure of from fifty to five hundred thousand dollars, whereas circuit booking deals on prints of a feature seldom average more than a few thousand dollars. But to me it appears clear that if the needs of each individual city are consulted in the larger negotiation, the parties in the smaller one might properly follow the "tip."

And, to my mind, you can't get away from it: what is suited to one locality isn't essentially "built" for another. And it WILL pay theaters to concentrate their booking appropriation and exploitation energy on pictures that fit in the amusement requirements of their particular localities.

Circuits should absolutely take counsel with their local managers on every special that it is contemplated to book, just as First National headquarters queries its franchise-holders throughout the country before consummating a negative purchase. And the "automaton" angle. Capable executives were never made, in any business, by a policy of "keeping them in the dark." The valuable worker *attains* his value by *assuming* responsibility. When you blunt a man's sense of responsibility you are directly impairing his efficiency. Circuit heads in Manhattan, take notice!

What's the Idea!

A correspondent who maintains a service for new writers has quit taking THE MIRROR because of "the persistent attitude of your Old Exhibitor towards both Los Angeles and the business in which we are directly concerned." He is going to withhold his support "until the Without Fear or Favor department assumes a more just and equitable attitude." And says that "the article under the sub-head 'New Writers' in your March 25th number is the culmination of an accumulation of unjustifiable attacks on Old Exhibitor's part."

Although we'll be jiggered if we can get the relation of our squibs on Los Angeles movie restrictions to a photoplay writers' service, let's dissect this "persistent attitude of hostility toward Los Angeles." What did we say? That Los Angeles owes much to the great new industry in its midst and that various of its citizens should cease their efforts to hamper the producers. And as we write comes news from a Los Angeles suburb to the end that picture-taking won't be PERMITTED in that suburb!

As a loyal adherent of this industry, we *will* persist in attacking such practices. We *will* persist in denouncing the prejudiced state of mind that is the cause of such practices. We *will* persist in an "attitude of hostility" NOT toward Los Angeles, but toward her Old Lady Element who reciprocate for the wealth and influence that the movies bring to the City of Angels by—*seeking to stop our cameras!*

Now, as to the "New Writers." We are for them heart and soul. Their fight has been our fight since the inception of the page. We have persistently sought better treatment of their work. We have exposed the conditions in the studios that made for an unfair deal to the photoplaywright. We have painted true pictures of the apathy and utter lack of system of many directors and stars in the scenario matter.

If ever the new writer had a champion, it was in "Without Fear or Favor!" Had producers or stars resented our stand in the story matter, it could be more easily understood. There *have* been "an accummulation of attacks"—*justifiable!*—on such of these as have played hob with the plot writer, new and old. The delays, the losses of manuscripts, have been pointed out.

A photoplay service can render much aid to the "green" writer. It knows the pitfalls and can help *him* to avoid them. But I cannot conceive a photoplay service in the role of objector to a crusade in behalf of the photoplay writer. I have witnessed many odd things in my time, but what's the Idea!

Friend Copeland

I have often brought attention here to the friendly feeling of Mayor Hylan of New York toward the "peoples' amusement." The Mayor has a way of playing the public's game in utter disregard of the special interests of the wealthy classes and I am sure that if he ruled over one of those Sunday closing communities he would make the golf links close up with the picture shows.

But Mayor Hylan has a competitor in his broad attitude toward the "peoples' amusement" and in no other than a member of his own administration—his Health Commissioner, Dr. Copeland.

Not only is Dr. Copeland for clean Sunday pictures for the masses in the Metropolis, but he thinks that they would work a benefit in *every* city in the Empire state, and is *bold enough* to go to Albany to speak his mind to the Blue Law advocates up there.

"There is nothing that makes so much for good health as recreation," said Dr. Copeland. "Men and women have got to have some form of innocent amusement on Sundays. There is today a greater percentage of insanity among farmer's wives than among all others of the sex. The reason is apparent. It may not be right for me to attend the Sunday movies because I have time during the rest of the week, but I do contend that the working man and woman, laboring until dark and arising early, should have the right to see a show on Sunday afternoon or evening. And furthermore clean pictures make for better morals. The man who laughs is our best citizen.

Serious Months Ahead

"Furthermore, we are about to be confronted with the most serious six months in the history of our country. The use of drugs and narcotics will increase with the closing of the saloon. A campaign against drugs shown on the screen will do much, but don't let us have our tens and hundreds and thousands wandering about, becoming drug takers.

"Give them a clean, bright show. Make them laugh. Educate them to higher ideals. Labor is in a terribly disturbed state. If labor today demands entertainment, labor is entitled to have it."

Dr. Copeland makes a point that has been clear to everyone who rubs elbows with the masses but somehow is dim to the "reformers" whose time is, conveniently, their own.

"*The working man laboring daily until dark and arising early, should have the right to see a show on Sunday afternoon or evening.*"

Dr. Copeland further says that which a poor friend of the pictures, Wilbur F. Crafts has just indicated, that when the saloon closes down, the wide-open picture show—"a clean, bright show"—becomes much of a national *necessity!*

And then the Commissioner speaks of the terribly disturbed state of labor, which "demands entertainment," also enlightenment. That reminds me about the offer of exhibitors in a western city, to the Mayor of that city, of their Screens to fight Bolshevism. The Mayor accepted the offer in a hurry, but discovered that he could not avail himself of it on Sunday, which was the great day that the *mass* of workers could be reached by the screen. The Blue Laws had prescribed "A Blue Sabbath" in his community!

Prove It!

Emmett Dalton has the right idea. "Show 'em!"

He made "Beyond the Law" and had a number of offers for the American rights.

But none of them up to the figure he considered right. And he did not waste time arguing.

He went right out with his picture, showed the buyers *how* it could go over right on their home lots!

That was better than impressing them with its possibilities from an office somewhere in a New York skyscraper! Harry Garson and Bill Rudolph practically did the same thing when they exploited "The Unpardonable Sin" at the Broadway-Strand in Detroit.

When you can't "argue it into 'em"—go out *and prove it to 'em!*

Intolerance

Now, here is a letter from a priest of a respected church that is such a disrespectful communication it becomes the first I have ever refused admittance to these wide-open columns. Speaking of Intolerance, this writer appears to prove that the human race has made no progress in one thousand years. He grows angry with me because I wrote about a certain actor's sane home life. Indeed, my critic intimates I should have written about this actor's *private* life, which is no more my business than it is the complainant's! I spoke in Fearorfavor of the actor's interest in dogs, that he gave his time to raising them when popular fancy pictured him no doubt browsing under the lights of Broadway. This statement enables my critic to execute a single paragraph that is fit for reproduction here.

> "He is in the dog business not so much because he loves the animals as because he sells them. See his ad in the early pages of the current 'Vanity Fair'."

This will give you an idea of the critic's intolerance. And I am sorry for it in a day when there is too little veneration for the churches and when their influence is needed as never before in the history of man.

I am particularly pained to find such a narrow-minded critic is a priest of the particular church—which, all in all, is the most tolerant.

LENS LIFE

An American soldier on guard at Mulesburg Castle, which was at the time of writing the farthest point into Germany reached by the A. A. O. From Hearst News Film (Universal)

The machinations of the intrigue make May Allison pensive in "The Island of Intrigue" (Metro) probably seen in the background

Alice Brady will probably stop playing the piano entirely. Scene from "Marie, Ltd." (Select)

Constance Talmadge is a female barber at one time in "The Veiled Adventure" (Select)

(Top) You can see that the Flagg Comedy, "Beresford of the "Baboons" (Paramount) has some queer beasts and trainers in it

A tense moment in "The Cambric Mask," Vitagraph's production of the Chambers novel, starring Alice Joyce

Ruth Roland in an angry mood and a checked suit in one of the early episodes of Pathe's new serial "The Tiger's Trail"

Priscilla Dean, in "The Exquisite Burglar" (Universal) does not seem to be "getting" the carefully explained idea

THE PICTURES' FIRST SHOWING REPORTED BY WIRE

From Every Part of the Country — Just Before Going to Press

The Values—Great, Good, Fair and Poor—Are an Exact Average, the Same Terms Being Used in All Wires to Us

"Marie, Ltd"

Select, Alice Brady, Directed by Kenneth Webb, Scenario by Jane Murfin

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comments: "Brady always a good attraction." "Satisfactory business."

SYNOPSIS OF STORY

Drina Hilliard is the daughter of Marie, the proprietress of a fashionable millinery store on Fifth Avenue. When Drina was a child her mother and father separated, the mother coming to New York and Drina remaining in the west with her father. After Drina completes her schooling she also comes to New York and makes her home with Marie. She meets many of the prominent people who patronize her mother's fashionable shop and two well known society men become enamored of her. With one of them she is also in love, but she is forced to marry a man much older than she in order to protect her mother from a serious scandal. When the other suitor learns of Drina's trouble he comes to the rescue and matters are adjusted so that Drina gets the man of her choice.

"Hearts Asleep"

Exhibitors' Mutual, Bessie Barriscale, Directed by Howard Hickman, Story by M. B. Havey

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Pleasing picture.

SYNOPSIS OF STORY

Nancy, a young girl who is an unwilling member of a band of crooks, flees to John Lewis, a wealthy bachelor with "notions," for protection from Chi, one of the crooks, who wants her for his woman. Several years later, after she has been transformed into a lady, Nancy is once more confronted by Chi. It is only by a confession of her past that she saves her girl friend from his attentions. Her reward comes, however, in the form of happy marriage with Lewis.

"The Marriage Price"

Artcraft, Elsie Ferguson, Directed by Emile Chautard, Scenario by Eve Unsell

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Animated story." "Ferguson strong B. O. attraction."

SYNOPSIS OF STORY

Helen Tremaine favors the suit of Kenneth Gordon, an idler, and refuses Frederick Lawton, friend of her father and a wealthy Westerner. Her father becomes bankrupt and dies. She attempts to earn a living but makes little progress and weds Lawton. Gordon, engaged to look after Lawton's Western interests, conspires to ruin his employer. The wife is convinced by Gordon that her husband has tricked her and she gives him her stock to use in the market. Helen determines to leave her husband, when she learns that the stock he gave her was not her father's bequest. When she hears that he has lost his fortune, she offers her jewels to help him. But it transpires that Lawton triumphs and husband and wife are reunited.

"The Test of Honor"

Paramount, John Barrymore, Directed by John S. Robertson, Scenario by Eve Unsell

WIRE REPORTS—CENTRAL

Box Office Value.....Great
Exhibitor Comments: "Best Barrymore picture ever released."

SYNOPSIS OF STORY

Martin Wingrave is in love with Ruth Curtis, the wife of a clubman whom she despises. In a fight with Wingrave, Curtis receives a mortal injury. Ruth refuses to help her husband by offering him a stimulant, he dies, and Wingrave is sentenced to prison for manslaughter. Ruth marries Judge Ferris, and when Wingrave is released he determines to obtain revenge upon her. But another of her old lovers informs Judge Ferris of the truth. Wingrave is recognized as a martyr. He burns Ruth's letters and tells her to return to her husband, while he turns to Juliet, the girl he loves.

"Never Say Quit"

Fox, George Walsh, Directed by Edward Dillon, Scenario by Raymond L. Schrock

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comments: "The kind of picture every one likes." "Plenty of heroic action."

SYNOPSIS OF STORY

A young man who was born on Friday the thirteenth is constantly finding himself out of luck. Trying to escape his jinx he has many mishaps. He finally sets sail on a ship manned by a gang of crooks who pretend to be seeking buried treasure. On the ship are a millionaire and his daughter, who are threatened by the crooks. The hero saves them both from the connivings of the pirates and after a succession of fights manages to wireless to a passing vessel. Having saved the girl and her father the hero wins a wife and ventures to believe that his jinx has left him at last.

"The Silk-Lined Burglar"

Universal, Priscilla Dean, Directed by Jack Dillon, Scenario by Jack Boyle

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Dean becoming very popular." "Good story."

SYNOPSIS OF STORY

"Boston Blackie," a gentleman crook, agrees to open a safe for a girl, Doris Macon. Capt. von Hoffmeier interrupts them, but they manage to get away with papers and phonograph records out of the safe. Robert Melchior, a secret service man, is in love with Doris, and begs Blackie to give up the papers and save the girl's name. Doris arrives in time to prevent Blackie's arrest, and the records prove to be evidence of Hoffmeier's activities as a spy.

"Temptation"

Paramount Reissue, Geraldine Farrar, Directed by Cecil B. DeMille, Scenario by Hector Turnbull

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Did enormous business."

SYNOPSIS OF STORY

Renee possesses a voice of rare beauty and through hard work she becomes famous and manages to avoid temptations which constantly beset her. She falls in love with Julien, a composer of merit. He hopes to have his opera produced, and, failing in this, his health is affected and his life is in danger. In order to bring back his health Renee goes to an impresario and begs him to produce the work. This he does—on an odious condition to her. But before the time comes for Renee to fulfill her word to him, he is shot by a jealous woman, and thus Renee is free to love Julien.

"The Little Intruder"

World, Louise Huff, Directed by Oscar Apfel, Scenario by Clara S. Beranger

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Huff very pleasing."

SYNOPSIS OF STORY

George Conklin is jealous of his wife's flirtation with Henry Harding. He returns to his house and finds a girl there whom he passes off as his niece, thereby saving her from the police who think she is a crook. In return for his protection, he insists that she act as detective in the case of his wife and Harding. This she does successfully, exposing Harding as a crook, reuniting Conklin and his wife, and revealing herself as his real niece.

"The Parisian Tigress"

Metro, Viola Dana, Directed by Herbert Blache, Scenario by Finis Fox

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Dana draws well here."

SYNOPSIS OF STORY

Count de Suchet's wife committed suicide when her little daughter was only a baby, and the Count has mourned her loss ever since. His child too, disappeared at the same time. In order to get control of de Suchet's fortune, Henri Dutray introduces Jeanne into the Count's household as his long lost daughter. In the end, Jeanne proves to be actually the Count's daughter, Dutray's plan is foiled, and Jeanne marries the man she loves.

"Daughter of Mine"

Goldwyn, Madge Kennedy, Directed by Clarence G. Badger, Scenario by Hugh Ballin

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Kennedy always a drawing card."

Entertainment ..... Excellent
Dramatic Interest.....Very Good
Technical Handling.....Well Done
Coherence ..... Consistent
Acting ..... Good
Setting ..... Fine
Photography ..... Fine
Atmospheric Quality.....Very Good
Costuming ..... Good
Quality ..... An Exceptional Picture of Jewish Life

SYNOPSIS OF STORY

Rosie Mendelsohn is the daughter of an old East Side Jew who is strictly orthodox. When young Charles Howard, a homeless young author, comes into her life, her father raises the greatest of objections on account of his religion. Their romance and the attainment of success with Howard's work form the motives of their lives.

"The Cambric Mask"

Vitagraph, Alice Joyce, Directed by Tom Terriss, Story by Robert W. Chambers

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Alice Joyce scored strong." "Advertising advantages derived from Chambers story."

Entertainment ..... Good
Dramatic Interest ..... Good
Technical Handling..... Good
Coherence ..... Good
Acting ..... Good
Setting ..... Fair
Photography ..... Good
Atmospheric Quality..... Fair
Quality .....Fairly Good

SYNOPSIS OF STORY

Minden, leader of a band of "White Riders," has stolen information to the effect that a railroad company wants to purchase a piece of land owned by John Sark. When Sark finds a mask of one of the Riders made from the handkerchief of his sweetheart, Rose Ember, he suspects her of complicity. But his faith in her is restored when she saves him from death at the hands of the Riders, who fail to take the property away from him.

"Little Comrade"

Paramount, Vivian Martin, Directed by Chester Withy

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Did the average business for my house."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value .....Enjoyable
Dramatic Interest .....Satisfying
Technical Handling .....Good
Coherence .....Well constructed
Acting .....Good
Scenic Setting .....Good
Photography .....Excellent
Atmospheric Quality .....Good
Costuming .....Good
Quality as a Picture.....Good

SYNOPSIS OF STORY

Genevieve Hale, a pampered little daughter of the rich, decides to do her patriotic bit by becoming a farmerette on a nearby farm. The work is too hard for her, however, and when she is suspected of having caused Bob Hubbard, the son of the farmer to leave camp without permission, she is discharged. Bob declares that it was she who made him go back to camp and be a man, and everything ends well.

"A Fight for Love"

Universal, Harry Carey, Directed by Jack Ford

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Carey fine." "Not unusual story."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value .....Good
Dramatic Interest .....Good
Technical Handling .....Excellent
Coherence of Narrative.....Good
Acting .....Good
Scenic Setting .....Good
Photography .....Excellent
Atmospheric Quality .....Good
Quality as a Picture.....Good

SYNOPSIS OF STORY

Cheyenne Harry, wanted for cattle-rustling, escapes across the Canadian border where he drifts into an Indian camp. He is forced to leave it, however, when Michael, a half-breed, tells the Canadian police of his whereabouts. At the Hudson Bay Company store he finds Kate, the storekeeper's daughter, trying to escape Michael's clutches. The half-breed, jealous of Harry, kidnaps Kate, but Harry pursues, and in the fight which ensues, Michael falls over a cliff to his death.

"The Rebellious Bride"

Fox, Peggy Hyland, Directed by Lynn F. Reynolds

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "Good business." "Pleasing little story."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value .....Excellent
Dramatic Interest .....Good
Technical Handling .....Good
Coherence of Narrative.....Good
Acting .....Good
Scenic Setting .....Effective
Photograhpy .....Good
Atmospheric Quality .....Effective
Costuming .....Good
Quality as a Picture.....Good

SYNOPSIS OF STORY

Cynthy Quimby in the midst of her wedding to old Tobe Plunkett at her father's command, runs away with Jeff Peters, an Ozark Mountain bad man. When her father finds her after a hot chase, he swears to marry her to the first man they meet, who happens to be Arthur Calloway, an aviator. The marriage takes place at the point of a pistol. After the marriage, Arthur escapes, but Cynthy, who has fallen in love with him, follows him to his home, and there they are united.

"Peppy Polly"

Paramount, Dorothy Gish, Directed by Elmer Clifton

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "D. Gish a favorite." "A good picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value .....Good
Dramatic Interest .....Fair
Technical Handling .....Overdone
Coherence of Narrative.....Clear
Acting .....Good
Scenic Setting .....Good
Photography .....Fine
Atmospheric Quality .....Good
Quality as a Picture.....Overdone

SYNOPSIS OF STORY

Peppy Polly, incensed at the treatment a girl friend has received in a reformatory, deliberately has herself imprisoned there for three years, in order to cooperate with Judge Monroe in an investigation of conditions. Here she incurs the hatred of the matron, who contrives to compromise both Polly and Dr. Merritt, the house physician, who is also bent on reform. Things are subsequently cleared up, and Polly and Dr. Merritt, after their marriage, are made superintendents.

"Brass Buttons"

Pathe, William Russell, Directed by Henry King.

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Commentss "A fine Western film."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value..Worth While
Dramatic Interest .....Unusual
Technical Handling .....Good
Coherence of Narrative.....Clear
Acting .....Clever
Scenic Setting .....Good
Photography .....Good
Atmospheric Quality .....Good
Quality as a Picture.....Good

SYNOPSIS OF STORY

A young man of wealth falls in love with a girl whom he does not know. Believing her to be a maid he induces a cop to lend him his uniform that he may acquaint himself with her. The girl pretends she is a maid and the two become very interested in each other. The mayor of a Western town arrives in New York to hire a gunman to enforce law back home. He happens to see a fight between the hero and a gunman, which induces him to offer the post of sheriff to the hero, who accepts it on condition that the girl marry him if he succeeds. He scares the bandits and claims the girl.

"What Am I Bid?"

Universal, Mae Murray, Directed by Robert Z. Leonard

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Murray always extremely picturesque." "Crowded houses."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value .....Good
Dramatic Interest .....Interesting
Technical Handling .....Good
Coherence of Narrative..Convincing
Acting .....Good
Scenic Setting .....Excellent
Photography .....Excellent
Atmospheric Quality .....Good
Quality as a Picture.....Good

SYNOPSIS OF STORY

Ralph McGibbon, a revenue officer, comes into the North Woods to gather evidence against Abner Grimp, a moonshiner. He finds little Betty Yarnell sold by her father to Abner, for whisky, and in defending the girl, is wounded by Abner. Betty nurses him back to health, and their romance ends happily.

BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

Breezy Jim, Tri.	(*East*)	**Good**–"Wilbur has following here." "Picture only fair."
Carolyn of the Corners, Pathe	(*East*)	**Good**–"The kind of sentiment that is liked." "Bessie Love charming."
Crucible, Param.	(*East*)	**Great**–"I can count on Clark for crowded houses."
Echo of Youth, Ivan	(*East*)	**Good**–"Cast does wonderful work." "Rather disagreeable story."
Extravagance, Param.	(*East*)	**Great**–"A strong story." "An appealing story of the times."
False Faces, Param.	(*East*)	**Great**–"Gripping story." (*Central*) **Great**–"Splendid picture." "Fine acting."
Fire Flingers, Jewel	(*East*)	**Great**–"A wonderful picture." "Finely acted."
Fortune's Child, Vita.	(*East*)	**Fair**–"Well acted, average story."
Gentleman of Quality, Vita.	(*East*)	**Great**–"Williams a great puller." "Went fine."
Girl Who Stayed at Home, Artcraft	(*East*)	**Great**–"Another fine Griffith picture." "An appealing story." "Wonderfully staged and acted."
Hit or Miss, World	(*East*)	**Good**–"A good story." "Well acted."
Johnny Get Your Gun, Artcraft	(*East*)	**Great**–"Stone packed the theater." "Picture pleased every one." "Action every second."
Lamb and the Lion, Ex. Mut'l	(*East*)	**Great**–"Thrills and comedy that strikes public favor."
Light of Victory, Univ.	(*East*)	**Great**–"Intense drama that pleased." "A good Universal." (*West*) **Great**–"Intense dramatic interest."
Lion and the Mouse, Vita.	(*East*)	**Great**–"Strong story well told and finely acted." (*Central*) **Good**–"Joyce in a part that suits her ability." (*West*) **Great**–"Just the kind." "Joyce just fits part."
Lone Defender, World	(*East*)	**Fair**–"Same old kind of disagreeable story." "Star does good work."
Love Hunger, Hodkinson	(*East*)	**Good**–"My clientele likes Lillian Walker." "She always pulls."
Midnight Patrol, Select	(*East*)	**Good**–"Plenty of excitement." "Well acted."
Miss Dulcie from Dixie, Vita.	(*East*)	**Good**–"Charming story." "Fine interpretation by Leslie."
Partners Three, Param.	(*East*)	**Great**–"A play full of emotions."
Pettigrew's Girl, Param.	(*East*)	**Great**–"Clayton a big favorite."
Poor Boob, Param.	(*East*)	**Great**–"One of the best comedies of season."
Poppy Girl's Husband, Artcraft	(*East*)	**Great**–"A real Hart picture." "Thrills." "Everyone enjoyed it." (*Central*) **Good**–"Big business."
Probation Wife, Select	(*East*)	**Great**–"Absorbing subject." "Talmadge great." (*Central*) **Great**–"Talmadge presents character true to life." "Talmadge is great puller."
Put Up Your Hands, Pathe	(*East*)	**Good**–"Finely acted." "Star excellent." "Plot not unusual."
Sign of the Cross, Param.	(*East*)	**Great**–"Did great business with this picture." "Powerful story."
Silver Girl, Pathe	(*East*)	**Good**–"An average picture." "Star well liked."
Sheriff's Son, Param.	(*East*)	**Great**–"Ray a great favorite." "The kind of thing Ray does best." (*West*) **Great**–"A knockout." "Best Ray has ever done."
That's Good, Metro	(*East*)	**Great**–"A fine comedy-drama." "The kind of picture my audiences like best."
Toton, Tri.	(*East*)	**Great**–"Wonderful subject." "Superfine production."
Turn of the Road, Brentwood	(*East*)	**Great**–"A modern theme that grips."
Vagabond of France, Pathe	(*East*)	**Good**–"An average picture."
Way of the Strong, Metro	(*East*)	**Good**–"Did good business."
When Men Desire, Fox	(*Central*)	**Great**–"Customary Bara business." "Well acted."
Why I Would Not Marry, Fox	(*East*)	**Great**–"Advertising it as being adapted from play 'Eyes of Youth' proved very advantageous." (*Central*) **Good**–"Lucy Fox goes great." "Play is a hummer."
Wianing Girl, Param.	(*East*)	**Good**–"An excellent story." (*Central*) **Good**–"Star's acting above par." "Mason getting very popular."

SCREEN PLAYS AND PLAYERS

STATE SENATE PASSES BILL TO LEGALIZE SUNDAY FILMS

Thompson Measure Wins by Vote of 27 to 21, Assembly Acts Upon It This Week

SENATOR THOMPSON'S bill to legalize Sunday motion picture exhibitions was passed in the Senate late last week by a vote of 27 to 21. If in any city, town or village motion pictures are now exhibited on the first day of the week it is provided by this bill they may continue to be exhibited during such time after 2 o'clock in the afternoon as the exhibition of motion pictures shall not have been prohibited by an ordinance hereafter adopted by the Common Council or other legislative body of such city, town or village, the adoption, repeal or readoption of which is hereby authorized.

If in any city, town or village motion pictures are not now exhibited on the first day of the week, they shall not be so exhibited except during such time after 2 o'clock in the afternoon as shall be permitted by an ordinance hereafter adopted by the Common Council or other legislative body of such city, town or village, the adoption, repeal or readoption of which is hereby authorized.

When the bill came up for final action Senator Thompson, in advocating its passage, said that the fact that Sunday pictures are now in operation in some places and not in others is no reason the members should not favor his bill by voting for it, as its adoption will have the effect of adjusting the entire proposition of Sunday shows throughout the entire State.

Senator Frederick M. Davenport of Clinton opposed the bill and said the Senate should act slowly and avoid commercializing the Sabbath day. The Democratic members supported the bill and with the aid of Senators Abeles, Graves, Lockwood, G. F. Thompson, Walters and Whitley, Republicans, the bill received 27 votes, one more than sufficient to obtain its passage. The bill now goes to the Assembly and will probably be acted upon this week.

M. P. E. A. MEET

Important Matters Discussed Behind Closed Doors

MOTION picture exhibitors in a session at the Hotel Astor, gave to the new organization they have formed the name of "Motion Picture Exhibitors of America, Inc."

Peter J. Schaefer presided. A motion was made to draft resolutions to be sent to Secretary of the Treasury Carter Glass offering the use of theaters, stages and screens for the forthcoming Victory Loan campaign.

It was pointed out that every member of the exhibitors' organization would benefit by the fire, theft and casualty insurance arrangement the committee agreed to make with the exhibitors now members and those coming into the organization. A saving of 25 per cent. is offered them.

Instead of the conflicting State exhibitors' associations it was decided to invite all exhibitors to become members of the national organization. Forty-eight States are represented and each State is entitled to a place on the executive committee.

Officers elected were: President, P. J. Schaefer, Chicago; vice-president, Marcus Loew, New York; Frank J. Rembusch Shelbyville, Ind.; treasurer, Ernest Horstman, Boston.

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To Build Plant at Sierra Vista

J. A. Quinn and the Motion Picture Co-operative Association have closed a deal for a site consisting of 200 acres of land near Sierra Vista, between Los Angeles and Pasadena, upon which they will erect a large motion picture plant. J. A. Quinn is president and manager of the corporation. The studios will be known as "The Better Pictures Studios."

Strand Audience Likes Briggs' Cartoons

The first of the Briggs' cartoons, "When a Feller Needs a Friend," made over into a screen comedy that combines the virtues of Booth Tarkington's "Penrod" stories with the experiences of "Skinnay" and his pals, was shown at the Strand this week. From this issue it appears to be the intention of the promoters to reproduce the comedies of boyhood, and do it as realistically as possible, escaping both the slapstick and the cheapness of the usual "kid comic." The Strand audiences were keenly sympathetic, and seemed to approve both the idea and the cleverness of the youngsters engaged.—Mantle.

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B. S. Moss Leases Broadway Theater

B. S. Moss, owner and operator of the Moss theaters in New York, has leased the Broadway Theater, and will take possession May 2. During the summer, feature photoplays will be shown, and in the fall vaudeville will be added. An organ, to be installed, and a fifty-piece symphony orchestra will supply the music. The first picture to be shown will be Blanche Sweet in "The Unpardonable Sin."

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Big Moving Picture Theater Will be Built in Atlanta

A $500,000 moving picture theater will be built in Atlanta, Ga., by G. Troup Howard, who owns and controls five houses in Macon, Ga. The new theater which will be called the Howard, will be located on Peachtree Street, between the Aragon Hotel and the Grand theater.

One of the novel features of the new house will be a garage capable of accommodating 400 cars for the use of patrons.

"TEST OF HONOR"

Acting of John Barrymore Makes the Picture—Mantle

It happens in "The Test of Honor" at the Strand this week that John Barrymore contributes to the screen, through the medium of an E. Phillips Oppenheim story directed by the sane and painstaking John Robertson, a reflection of the stage performance he gave in Galsworthy's mighty "Justice," and it is, so far as we have observed, the finest and most impressive acting of his screen career.

If it also happens that the story of "The Test of Honor," starting well, soon flares out into another of those typical screen dramas, in which the susceptible hero is "vamped" by the sex huntress to his social, physical and moral undoing while the pretty ingenue he is destined to marry is forced to merely hang around waiting for the clutch d'amour at the finish.

The hero, being wrongly accused of murdering the bad lady's husband, and convicted on the testimony of the lady and her other lover, spends seven years in jail and then returns to life set on revenge, which is duly awarded him. And this gives Barrymore a fine chance for the employment of his meaningful pantomime, his expressive masque, his forcefulness of personality and his intelligent sense of character.

Playing opposite him is Constance Binney, lovely in her youth and daintiness, and a good little actress as well. It is rather a pity she had not more to do, both the story and the pictures, for she would have made the romantic appeal most potent. The experienced Eve Unsell made the adaptation, the directing and pictures are good and the cast undistinguished but capable, as we say in the drama.

NEW JERSEY HOUSE PASSES SUNDAY BILL

Senate Expected to Approve Measure Introduced by Pyland

Motion picture exhibitions are provided for in a bill that passed the Lower House in the New Jersey state legislature. Assemblyman Pyland of Essex County introduced the measure. There was a large attendance of local and out-of-town motion picture exhibitors when the measure was acted upon.

The bill was immediately sent to the Social Welfare Committee of the Senate, which holds a hearing on it this week. It is indicated that the measure will pass the upper house. The hearing was scheduled to allow the opponents of the bill a chance to talk against it, which they claim they did not get when the measure was given a hearing with William A. Brady and prominent motion picture exhibitors present.

The bill was heartily supported by Hugh C. Barrett, of Newark, Democratic House leader, who was successful despite opposition in having it called up under suspension of rules.

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Evelyn Nesbit in New Film

Evelyn Nesbit is busily at work on "My Little Sister," under the direction of Keanan Buel. Upon completing this picture Miss Nesbit will sever connections with Fox. Miss Nesbit has a fine knowledge of correct and artistic lighting in pictures, and knows just what lighting combination should be used to produce the effect she desires.

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Leslie Busy on Second Film

Dick Leslie, director for the Leslie Players, Inc., has commenced work on his second production, entitled "The Manicure Man."

LITTLE TRIPS TO LOS ANGELES STUDIOS—By Barry

Tom Santschi, famed for his big man characterizations on the screen, has just finished a picture with Fox, and started with Anita Stewart under the direction of Marshal Neilan. He will return immediately to Fox for another picture. Tom says he doesn't mind these parts so long as they don't call for a fight like the one he had with Bill Farnum in "The Spoilers."

Charles Swickard will direct May Allison in her next picture for Metro, "His Father's Wife," a story by E. V. Durling, scenarioized by Luther A. Reed. Mr. Swickard directed Bert Lytell in "Hitting the High Spots," and "The Spender."

From burglar to minister in one week constitutes a record in lightning reformations, according to Bert Lytell, who says he doesn't mind it so long as they don't ask him to be a missionary and give some cannibals a "taste of religion." In his latest picture he is directed by Geo. D. Baker.

The Motion Picture Producers' Association held its annual election of officers recently, and Chas. H. Christie, head of the Christie Comedies, was elected president; W. S. Smith, head of the Vitagraph Studios in Los Angeles, was elected first vice-president; Wm. Sistrom, business manager of Universal, second vice-president; Thos. H. Ince, third vice-president; Frank A. Garbutt, treasurer, W. V. Reynolds, secretary.

Jim Corbett, who is appearing in Universal's forthcoming serial, "The Midnight Man," tried to induce his wife to take a part in the picture. She refused flatly.

H. B. Warner, who is featured in Jesse D. Hampton's next production, read with interest some clippings from New York newspapers recently stating that his chauffeur had been arrested in New York City while driving Mr. Warner's car. "This is interesting," said H. B., "considering that my car has been in Los Angeles for the past month."

FORMS BIG HOME FILM COMPANY

New Organization Will Make Moving Picture Device for Family Use

Moving picture camera and projectors, so simplified that practically everyone can afford to make and display his own moving pictures, is the promise of the Camo Corporation, newly organized by A. L. Berman. A well equipped plant has been built at New Rochelle, and is already in operation.

Simplicity is the keynote of the Camo, its films being just half the standard size, both with regard to width and length, so that there is a saving in the amount of film used of seventy-five per cent. A large number of orders have already been received from Y. M. C. A.'s, training camps, private schools and manufacturing plants. As soon as these orders are supplied, the device will be offered to the public, for the filming and exhibition of family scenes.

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Song Writer and Playwright to Collaborate on Motion Pictures

An interesting transaction in the moving picture world was consummated a few days ago, when Charles K. Harris, the song writer, and Adeline Leitzbach, the playwright-scenarioist, entered into an arrangement whereby they will collaborate on twenty feature motion picture stories, some of them to be based upon the famous Harris songs. The first of these stories has been completed. It is a five-reel feature, telling a story of Broadway cabaret life, under the title, "Fools in Bohemia," and will feature a prominent female star. The second of the series will be a story of wanderlust, and is said to have a twist entirely new to motion pictures. The first of the Harris-Leitzbach stories will be presented to the public some time during the early summer months.

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Must Not Rename Films Is Federal Order

The Lasso Film Company of New York has agreed to abide by an order issued by the Federal Trade Commission.

The order provides that the company "cease and desist" from changing the titles and names of old films already displayed to the public and substituting new names and titles unless it is "clearly, definitely, distinctly and unmistakably" shown to exhibitors and the motion picture theater going public that the films so renamed and retitled are old films being reissued.

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Canadians Join Forces With American Company

The business men of Calgary and Edmonton have formed a company known as Canadian Photoplays Ltd. for the purpose of co-operating with the Shipman-Curwood Company in financing and exploiting the film stories of James Oliver Curwood. Under existing contracts four feature pictures will be marketed through the medium of the most prominent and firmly established film exchanges in the markets of the world.

Lewis S. Stone and Jane Novak, featured in the productions of the Lewis S. Stone Productions.

Hoover

Frank E. Woods, Supervising Director Paramount Productions at the Famous Players-Lasky Studios, Hollywood.

Jackie Saunders, who is to head the series of productions made by Jackie Saunders Company.

Witzel

OMAHA TO DEFEAT CENSORSHIP BILL

Film Board of Trade Organized —May Affiliate With Chamber of Commerce

The Omaha, Neb., Film Board of Trade, organized to defeat a censorship bill before the Nebraska legislature, accomplished its purpose and last week effected a permanent organization. The rules and by-laws of the Minneapolis board were adopted. The Omaha board is now considering an offer to affiliate with the Omaha Chamber of Commerce.

The permanent organization was effected at a meeting in the Rialto Theater building, with these film men present: Managers Myers of the Fox, Holsh of the First National, Taylor of Select, Akers, Peave and Thiel of Famous Players-Lasky, Getzler of Vitagraph, Skirboll of Metro, Bailey of General, Weintroub of Fontenelle, Reed of World, Graham of Pathe, Blakeman of Triangle and Goldstone of Sterling. Manager Graham of Pathe was elected president of the board.

All exhibitors throughout the state will be furnished a list of state representatives who voted for or against the bill.

A committee is seeking permanent quarters for the board, and another is studying the transportation question, which has long bothered Omaha.

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Louise Glaum Sues Film Co.

Louise Glaum, through Arthur Butler Graham, her attorney, entered judgment against the Paralta Plays, for $1,177.73 upon a promissory note delivered to Miss Glaum on May 20, 1918, for $11,000 with interest.

"Boy's Life Screen Review" New Topical Weekly

"Boys' Life Screen Review" is a new weekly topical educational magazine offered to the States Rights field and edited by Jack Cohn, father of the Universal News Weekly and Screen Magazine. The world rights are controlled by the recently organized Juvenile Photoplay Distributors, Inc., with offices in the Godfrey Building. This is the first offering of the Boys' Life Productions, authorized producers of motion pictures for the Boy Scouts of America.

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Petitions for Local Option on Sunday Movies in Cincinnati

The Motion Picture League of the Cincinnati Chamber of Commerce has taken charge of the distribution of petitions calling for a local option election on the Sunday movie question. Many signatures are being secured, and it appears that the list of signers will be very heavy. Sentiment in Cincinnati is for Sunday shows.

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Cohn Out of Universal

Jack Cohn, the first director of the Imp pictures put on by Carl Laemmle ten years ago, has resigned from Universal to produce on his own account. Mr. Cohn has been editor of the Universal weeklies and screen magazine since the inception of the news reels and has been one of the well-known figures in the industry.

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Renews Goldwyn Contract

"Smiling Bill" Parsons, whose Capitol Comedies are being released by the Goldwyn Distributing Corporation, has just renewed his Goldwyn contract.

SCHULBERG QUITS UNITED ARTISTS

Will Become Part of New International Film Chain

B. P. Schulberg, who was recently appointed Assistant General Manager of the United Artists Distributing Corporation in conjunction with Hiram Abrams' appointment as General Manager, has resigned from that office in order to devote all his time and attention to a new international film organization, as yet unnamed, which will operate distributing centers throughout the entire world, outside of the United States and Canada.

The announcement would be a greater surprise to the trade than it is, were it not accompanied by a statement from Hiram Abrams, which indicates that he has released Mr. Schulberg from the obligation of remaining with the United Artists, and that there is as cordial and friendly a relationship between these two old-time business associates as ever existed. Both emphasize that the change in Mr. Schulberg's plans is actuated only by his securing "a greater personal opportunity" through the new international association.

• • •

Famous Players Get Universal Studio

Arrangements for a big Spring drive on the part of the producing forces of the Famous Players-Lasky Corporation are now well under way. To accommodate the increased activities the company has taken over the Universal studio at Fort Lee, N. J., where the production of Paramount and Artcraft pictures will be commenced in April.

Catherine Calvert has been engaged to star in a big production which will be the first to be screened at the Fort Lee studio. This photoplay will be an adaptation of Elinor Glyn's novel, "The Career of Katherine Bush," which incidentally is the first subject acquired from the Hearst organization since its recent affiliation with Famous Players-Lasky.

• • •

Select Will Release Three Attractions During April

Select Pictures Corporation announces three Star Series attractions for distribution during the month of April, including Marion Davies in "Getting Mary Married," an original story by John Emerson and Anita Loos.

"The Veiled Adventure," will have Constance Talmadge as its star and "Redhead," in which Alice Brady will be seen, is a story by Albert Payson Dowst, which appeared in a recent magazine.

• • •

To Release "Virtuous Sinners"

"Virtuous Sinners" is the title of a photodrama to be released on the state rights market by the Pioneer Film Corporation.

Wanda Howley will appear in the leading role, supported by Norman Kerry. The picture was directed by Emmet J. Flynn.

• • •

"Usurper" for Earle Williams

Vitagraph's next Earle Williams picture, "The Usurper," was one of the noteworthy successes of the late Nat Goodwin.

URGE JAIL FOR EXHIBITORS OF INDECENT MOTION PICTURES

Brady, Irwin and Cromelin Oppose Censorship—Declare Punishment By State Is Cure for Evil

EXHIBITORS of immoral motion pictures should be punished by law, but censorship of pictures before they are shown should be abolished.

Thus three of the best-known representatives of the film industry argued before the motion picture censorship commission of the Chicago city council. The session was marked by frequent verbal clashes between members of the commission and the speakers.

W. A. Brady led in the fight for no censorship. He was supported by Walter W. Irwin and Paul H. Cromelin, of the National Association of the Motion Picture Industry.

Mr. Brady declared the films should be accorded the same consideration as the press, and argued that censorship leads to graft and intolerance.

Mr. Irwin declared those who urge censorship of the pictures before publication were the "leaders of bolshevism in this country."

"Censorship Based on Intolerance"

"Censorship is fundamentally based on intolerance," he continued. "Those who urge it are of the temperament of those who burned witches at the stake in early days. They are the leaders of the bolshevists who are the worst advocates of intolerance.

"We believe that the state has the power to punish any man who exhibits an indecent picture. Punish him severely. Fine him so much that his business will be thrown into bankruptcy. Send him to jail. We will help you with all the force at our command. This would be constructive censorship. The present system starts at the wrong angle and is productive of graft, corruption, politics, greed, hatred, revenge, religious and social evils and depravity."

"As long as pictures are shown which deprave and debauch our children we need censorship," said Rev. W. S. Fleming, a member of the commission.

Mr. Brady rose to his feet.

"That's an insult," he declared. "We are gentlemen and protest against anything to the contrary."

"Clean Up State Street First"

Mr. Brady declared the city authorities could do more good for the community should they "clean up South State street" than "bothering with the motion picture industry." He asserted the principle of censorship was the same idea the people of America have fought against since its history began.

* * *

To Close Big Deals on "Reclaimed"

B. H. Mills of the Alpha Pictures has announced that he is giong to close some big deals on "Reclaimed." "We are practically swamped with letters and telegrams from exhibitors and exchanges from different parts of the country," said Mr. Mills. "We are kept busy negotiating with many buyers, which include State, Domestic, Foreign, and also World's Rights propositions."

* * *

Dorothy Phillips Renews Contract

Dorothy Phillips will continue as a Universal star for two years more. Miss Phillips last week signed a contract with Universal that will terminate in February, 1921. Miss Phillips is now at work on a new production written and directed by her husband, Allen Holubar.

IS THAT SO!

John Emerson and Anita Loos are making a trans-continental tour, investigating conditions relative to their future productions. During their tour they will also give a series of talks and lectures.

Lillian Hall, who has recently completed an engagement as leading woman for Taylor Holmes, started work this week at the Biograph studio as leading woman for Johnnie Dooley, star of "Listen Lester," who has formed his own producing company.

Sylvia Breamer, star of J. Stuart Blackton's "The Common Cause" and "A House Divided," returned to New York last Saturday after a brief vacation.

Al Santell, who formerly directed Universal comedies, has returned to Universal City after a few months' absence to direct Neal Burns in a special series of one-reel laugh fests.

William Humphries is to begin work soon on his second feature.

Dale Hanshaw has just completed two one-reel subjects for Physical Culture Screen Magazine.

Bernard Siegel has just finished playing one of the leading character parts in "The Cambric Mask," an Alice Joyce feature.

Eddie Polo has begun work on the fourth of a series of special two-reel Western dramas entitled "Buck Lawson Rides Alone."

Pearl White, Pathe's serial star, is to be one of the attractions at the big field day to be held for the Actors' Fund at the Polo Grounds on Sunday, April 13.

Al Lichtman, general manager of the Famous Players-Lasky Corporation's distribution department, left New York last Thursday afternoon for a tour of exchanges.

"FIT TO WIN"

Soldier Story Deals with Evils of Loose Living

"Fit to Win," which was shown in all the cantonments clipped down to an almost clinical feature and then bearing the title of "Fit to Fight," has been restored to its original six reel length and is released to exhibitors generally by the Public Health Films. The picture is remarkably effective propaganda against the spread of venereal diseases, and was used as such when the men were training in our huge camps.

But the fact that the film was made for and principally participated in by soldiers does not signify that it is a *passe* war subject. Far from it.

Pictures of this sort are among the most effective educators. Although it is startlingly frank at times, "Fit to Win" has nothing that is morally offensive, of course. It points out most graphically what are the dangers of venereal diseases and how easy they may be contracted.

The story, which is of uninvolved construction, furnishes an interesting and sturdy background for the clinical material. It recounts the training experiences of four soldiers, three of easygoing morals and one who lives under stricter habits. The closing scenes are timed after the armistice, and show the effects of the various types of lives led by the quartet. The picture has been most ably directed by Lieut. Edward H. Griffith.

FRITZ TIDDEN.

* * *

Irene Castle Begins Work With Famous Players

Irene Castle has begun work upon "The Firing Line," the Robert W. Chambers story in which she will star for Famous Players. Mrs. Castle and her company have gone to Miami.

In addition to Charles Maigne, who will direct her, there are in the company Robert V. Steele, leading man; David Powell, Pedro Cordoba, J. H. Gilmore, Charles Craig, Mae Kitson, Frank Losee.

Alice Joyce as the heroine of "The Cambric Mask" (Vitagraph) believes in wide open spaces in which to hold arguments

Dorothy Phillips, star of "The Heart of Humanity," (Jewel) smilingly displays one of her latest frocks

Scene from "Fighting Destiny" (Vitagraph) starring Hurry Morey, in which the heroine is used as a tool by the yeggmen

John Barrymore in "The Test of Honor" (Paramount) seems to object to the entreaties of the woman

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"HEARTS OF MEN"

George Beban a Sympathetic Hero in New Picture

Strangely enough, George Beban's newest screen play, "Hearts of Men," possesses not even a suggestion of the usual sentimental love affair. And also strangely enough, it isn't missed at all, for the story abounds in heart interest and love of a different kind—the love of Niccolo Rossetti for his mother, and his flowers, and his friends, but primarily the love of his little son, Beppo.

For the sake of his mother's health, he sells his flower shop and purchases some land in Arizona—"Paradise Meadows" it is called by the agent, but what it proves to be is a more or less flourishing cactus ranch. Fortunately for Nick, little Beppo wins the approval of a gang of road builders, who build a house and plow the land for Nicky. Eventually oil is discovered and financial difficulties recede into the distance.

But far more vital matters concern Nick than oil and money. In order to provide a woman's care for his son, he engages in a romanceless romance, which is not without consequences. Mrs. Nick in order to get back to Italy, takes Beppo to see his aged grandmother. In addition to the child, she takes some money that doesn't belong to her, and the clerk at the general store. She then writes Nick that the child is dead, and appropriates the grandmother's estate. But through the activities of the road gang, her little scheme is spoiled, and Beppo returns to "Paradise Meadows."

George Beban is sympathetic and believable as the Italian hero. Through sheer simplicity and sincerity he makes the sacrifices of Niccolo seem as inevitable as Greek tragedy. The supporting cast is adequate with little opportunity to display any particular gifts. MARTIN.

• • •

Lincoln Keeping in Trim

E. K. Lincoln has discovered a method of keeping in trim. Mr. Lincoln has been out on the Colorado desert doing some very strenuous work in the scenes of "Desert Gold," a Zane Grey picture. "When I get a day off," says Mr. Lincoln, "I take a horseback ride early in the morning, and in the afternoon a long climb in the desert mountains. I come back tired and before eating dinner spend half an hour in the hot sulphur spring baths at our headquarters, Palm Springs. The result is that I haven't felt a bit sore since the very first day of the work."

• • •

Great Authors' Nearly Ready

Work on Stewart Edward White's famous novel, "The Westerners," which is to be the first production of Great Authors Pictures, Inc., is rapidly nearing completion. "The Westerners" is a story of the opening of the Black Hills to civilization. and Roy Stewart appear in the leading roles. Edward Sloman is directing.

• • •

M. J. Connolly Is Made Business Representative

M. J. Connolly has accepted a position of business manager for the Marion Davies Picture Company. Mr. Connolly was chief assistant to Zit on the *Evening Journal* for twelve years.

"VIRTUOUS MEN"

Strong Industrial Picture Produced by S—L

The story is by Arthur Sawler. It was directed by Ralph Ince and produced by S-L Picture Co. Industry and honesty are the characteristics of Stokes, the hero. He is an erstwhile wealthy clubman who drifts into a lumber camp for work. Willard the general manager employs him. In the meantime he falls in love with his daughter. The red radicals who had opposed Stoke's honest methods the lumber camps have their agents in the ship yards. Marcia Fontaine is one of these. She had jilted him when he was bankrupt. She plans Stokes' death, but he averts it by clever fighting and prevents the bomb from blowing up the Government's mystery ship.

Stokes in the capable hands of E. K. Lincoln was a superb study and Marcia Fontain's villainy is skillfully depicted by Clare Joel. The photography is as clear as the etching of a new dollar bill.

HIGGINS.

• • •

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of Dramatic Mirror, published weekly, at New York, N. Y., for April 1, 1919.

County of New York } ss.
State of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared C. M. Lokker, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Dramatic Mirror, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Name of—Publisher, United Motion Picture Publications, Inc., 243 W. 39th St., New York; Editor, none; Managing Editor, Louis R. Reid, Plandome, L. I., N. Y.; Business Manager, C. M. Lokker, White Plains, N. Y.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.) United Publishers Corporation, 243 W. 39th St., New York; H. Ashton Wyckoff, 243 W. 39th St., New York; C. M. Bishop, 20 Halsey St., Brooklyn, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) David L. Williams, 437 11th Ave., New York, N. Y.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is..... (This information is required from daily publications only.)

C. M. LOKKER.

(Signature of editor, publisher, business manager, or owner.)

Sworn to and subscribed before me this 31st day of March, 1919.

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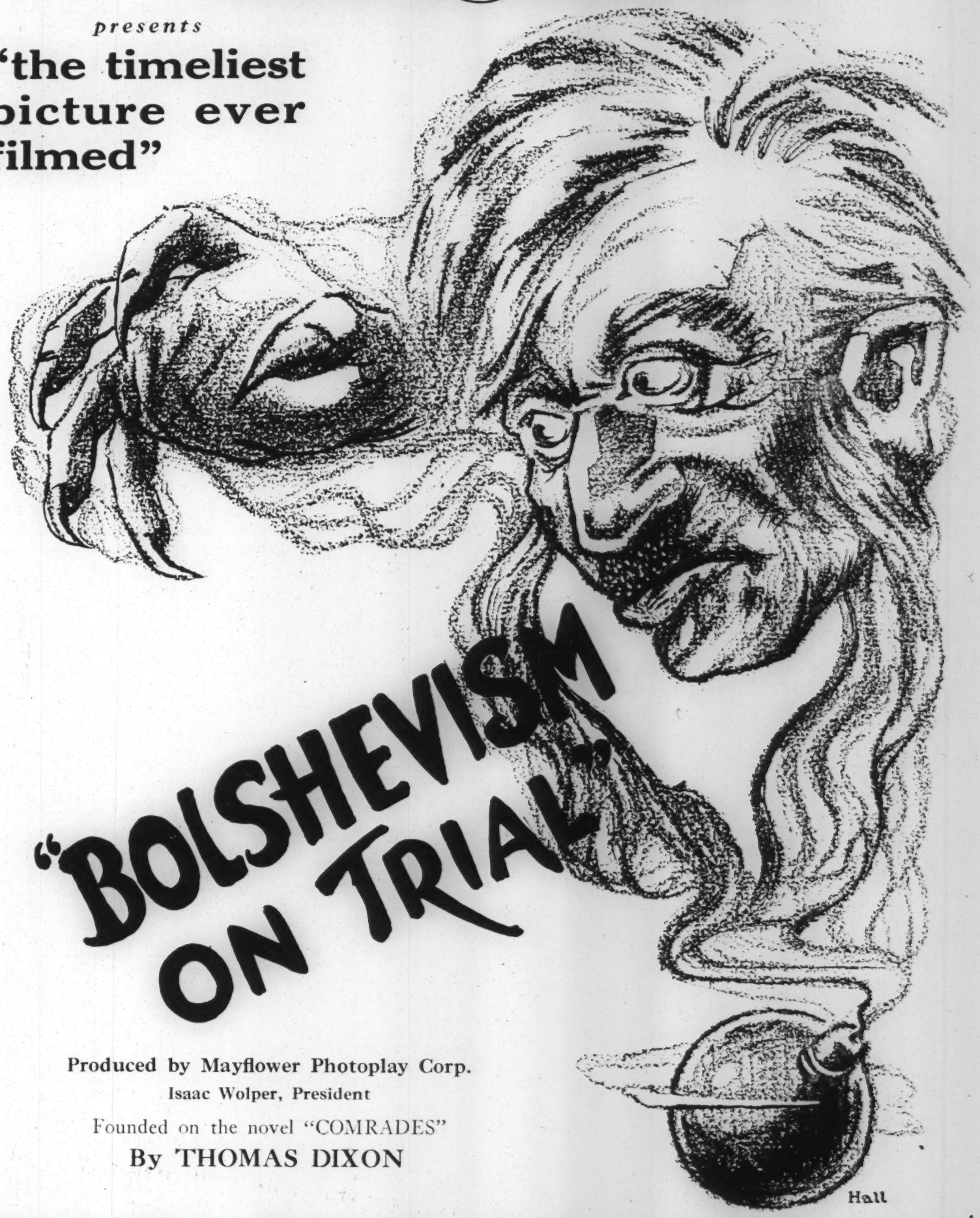

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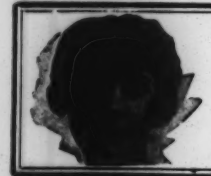

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